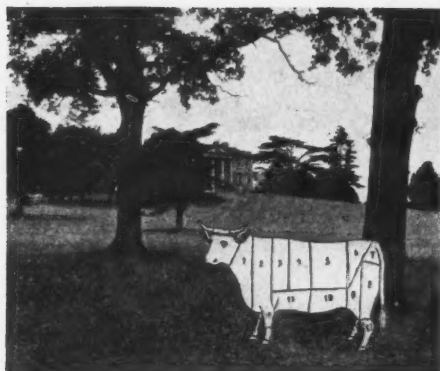


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*A Magazine of Architecture & Decoration*



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Vol. LXXXIV

September 1938

No. 502



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# THE ARCHITECTURAL REVIEW

## *A Magazine of Architecture & Decoration*

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# GERMAN BAROQUE SCULPTURE



St. Scholastica. By Johann Michael Feichtmayr (1709-72) perhaps from a model by Joseph Christian (1706-77). Stucco figure from a side altar of the Benedictine church of Zwiefalten. About 1750-55. It is one of the series of plates from "German Baroque Sculpture" (reviewed on pages 127 and 128 of this issue) with photographs by Anthony Ayscough, an introduction by Sacheverell Sitwell and descriptive notes by Nikolaus Pevsner. The figure, as described by Dr. Pevsner, was . . . "executed by members of a remarkable community of artists, the stucco-decorators of Wessobrunn. The two villages connected with the monastery of Wessobrunn, in Upper Bavaria, had from the seventeenth century developed into a centre for decorative craft of European fame. Wessobrunn stucco work executed by travelling craftsmen was to be seen in all parts of the Empire and beyond. A member of the Üblherr family worked as a *Stuckhador* in Munich as early as 1595. Other leading families were the Schmuizer, the Zimmermann and the Feichtmayr. Some of the masters were interested in building as well and were eminent architects . . . In the large decorative commissions of the Wessobrunners any pride of the artist in his own personal work was so completely absent that it has by now become almost impossible to separate the work of one hand from that of another. They worked in teams and, beyond that, anonymity was a matter of course. At Wilhering, Feichtmayr worked under Üblherr for the High Altar, but Üblherr under Feichtmayr for the decoration of the ceiling. At Zwiefalten, in the actual example illustrated, we do not know for certain whether Feichtmayr conceived it or whether he worked from models supplied by Joseph Christian, the most brilliant of German eighteenth-century relief carvers . . . And yet, the aesthetic standard . . . is so high, that Tiepolo is the only name that might come to one's mind when admiring the ecstatic surrender in the attitude of St. Scholastica."

PLATE I

September 1938

With the publication of "Technics and Civilization" in 1934, Lewis Mumford established himself as a leading interpreter of the modern spirit in architecture. In his new study, "The Culture of Cities," which is largely a development of the same thesis, he examines the functioning of the City, both in its historical and in its contemporary aspect, as a stage for the human drama and the many influences, social, economic and political which have controlled and will continue to control its development. The outcome of his historical study is a firm belief in the necessary eclipse of what he describes as "Megalopolis": the overblown metropolis with a dependent countryside fed on metropolitan ideas. His conclusion of the need for some form of Regional development is sufficiently clearly indicated by the titles of the final chapters, "The Regional Framework of Civilization:" "The Politics of Regional Development:" "The Social Basis of the New Urban Order." In that his book reconciles Patrick Geddes' theories of Regionalism with the ideas behind Purist architecture as they have developed during the last twenty years, Lewis Mumford has made what is probably the most significant contribution to town planning theory since the publication of Howard's "To-morrow." The illustration on the right is one of many used as pointers towards a new urban order. At the top is Frank Lloyd Wright's model of Broadacre City: the extreme of decentralized planning. Middle left: Welwyn Garden City. Middle right, Le Corbusier's plan for Nemours, showing "that combination of concentration, social order and openness which is one of the marks of the new urban order," and bottom, Radburn, New Jersey, "the first town built anywhere that consistently abandoned the corridor avenue lined with houses, that divorced the functions of domestic living from the noise and traffic of the street, and that provided a continuous belt of park space within the residential super-blocks, instead of placing the park on the outskirts."



## Cities in Devolution

By Thomas Sharp

Development in human affairs is a strangely uneven business. Man's ingenuity in the invention of mechanical contrivances is remarkable. His ability to use these contrivances for the advancement of a full and rich life is less conspicuous. Men can soar through the air, move under the sea, can communicate with each other over distances of thousands of miles; and cruelty, injustice, misery continue as they have ever done. Man's ability to organize his collective relationships is the least developed of all his faculties. This is particularly clearly illustrated in the town, an organization essentially involving co-operative association. Man has now been building towns for some thousands of years but he does not seem to build them today much more intelligently than when he first began.

Lewis Mumford, indeed, in his new book, *The Culture of Cities*,\* recently published in the United States, contends that modern man builds his cities far worse than he did even in medieval times—times which are not usually associated

with the enlightened conduct of human affairs: worse, that is to say, from the point of view of social organization. It is well known, of course, that thousands of years earlier: at Knossos nearly five thousand years ago for example, such aids to collective living as a well-equipped sanitary system had been developed to a far higher stage than they actually were in the average town of only two or three generations ago. But this again is more a matter of mechanical ingenuity than of social organization: and an important point in Mr. Mumford's thesis is that while in medieval times mechanical invention may have lagged behind, and many of the technical achievements of an earlier age may actually have been forgotten, the medieval town, considered as a utility for collective living, showed a far higher stage of development and was far better organized (even, he argues, in such elementary matters as public hygiene) than any subsequent towns have been, including those of today.

Be this as it may, it is certain that those later towns of which we have a fuller knowledge were extremely elementary in their social organization. The Renaissance town made a parade of

\* *The Culture of Cities*. By Lewis Mumford. Harcourt, Brace & Co., New York. Price \$5.



certain of those symbolic attributes which are among the many varied qualities that a town should possess. Its streets and squares certainly expressed some form of organization in the design of their façades. But they did not necessarily symbolize a system of genuine social organization. If we agree that a town should be a utility for collective living, the Renaissance town (except in England, where it never attained a full expression) was principally a utility for consolidating the power of absolute rulers. Its façades, admirable though they may have been pictorially, were the symbolic expression of that power; a glorification of it, and little else. The admired patterns of Karlsruhe, Nancy, and those other towns which figure so largely in historical accounts of town planning, and even the more highly developed plans of Paris and Brussels, are monuments to absolutism and military dictatorship as much as is the great new road which Mussolini has blasted through Rome from the Colosseum to the Victor Emanuel Monument, and the new plan with which Hitler is in process of glorifying the National Socialist regime in Berlin.

Of course by reason of these organized architectural forms alone the Renaissance town was far superior to the Industrial town which succeeded it. That town, in so far as it was organized at all, was organized in the interests of a tyranny as great as that of any absolute government, the tyranny of Capital, of profit-seeking. And the Industrial town did not offer even the vicarious pleasures of mere façade; it was a tyranny of unrelieved gloom and savagery.

Today we still build our towns as instruments of Capitalism rather than as social utilities: but in proportion as the tyranny itself shows signs of collapse so its towns grow enfeebled and more disordered; the powerful gloom and savagery gives place to a triviality which, while it may be less oppressive in itself, nevertheless, through the extent of its repetition, becomes almost as unbearable.

It is small wonder that, looking at the existing towns of the world and seeing that the only visually tolerable parts of them were built under dictatorial forms of government, many people who are content with the mere outward expression of order should conclude that only dictatorship is capable of producing rationally organized towns.

The fallacy—the tragic fallacy—of this line of thought lies in the fact that no truly democratic form of government has yet been put into operation, and that the comparison between the various types of towns existing today is merely a comparison between towns planned under various forms of dictatorial government. Fascism, seventeenth and eighteenth century absolutism and such forms of political dictatorship, make use of the parade, the façade, as part of their machinery for government: the architectural façade is also a political façade, while the economic dictatorship of Capitalism simply does not concern itself with these things.

If the town is really to be a utility for collective living, it is difficult to see how it can ever be attained under any system of government which exists for, or even is tolerant of, the exploitation of the town itself, or of the majority of its inhabitants, by a few powerful individuals. Of all human utilities the town is

surely the one which is most inevitably based on the idea of co-operation. It is essentially a social institution.

Consider for a moment how far even the towns of today have had to go in the direction of Socialism to enable them to keep functioning at all. All the elementary services of public hygiene, water-supply, sewerage, refuse-collection, have to be collectively owned and organized by the citizens on behalf of the citizens. Similarly with the means of communication, roads, postal service, telephones: similarly with the supply of light and power and the means of transport. These are all coming more and more under public or semi-public control.

But, propped up as they are by already socialized services, the unsocial towns of today are becoming progressively less efficient, because of the vital services that still remain unorganized. Industry, in the hands of a few individuals whose education has not fitted them for their responsibilities, and almost entirely unorganized in relation to the community as a whole, is deserting some towns and overwhelming others—giving us the old Jarrow and the new Oxford. The basic service of all, the land, is exploited shamelessly for private gain at the expense of the community. As “site values” soar the central parts of already overgrown cities soar also, until their traffic becomes so congested that they threaten to perish of self-strangulation: and all the while, miles away on their outskirts, land that is essential for playing fields for the already assembled population (and as agricultural land to feed it) is cut to ribbons for the profit of the speculative builder.

Lewis Mumford puts the issue very forcibly in his new book. “Today,” he says, “we face not only the original social disruption. We likewise face the accumulated physical and social results of that disruption: ravaged landscapes, disorderly urban districts, pockets of disease, patches of blight, mile upon mile of standardized slums, worming into the outlying areas of big cities, and fusing their ineffectual suburbs. In short, a general miscarriage and defeat of civilized effort. . . . Today we begin to see that the improvement of cities is no matter for small one-sided reforms: the task of city design involves the vaster task of rebuilding our civilization. We must alter the parasitic and predatory modes of life that now play so large a part, and we must create region by region, continent by continent, an effective symbiosis, or co-operative living together. The problem is to co-ordinate, on the basis of more essential human values than the will-to-power and the will-to-profits, a host of social functions and processes that we have hitherto misused in the building of cities or of which we have never rationally taken advantage.”

The publication of Mr. Mumford's book is an event of the most profound importance in the task that awaits us of rebuilding our cities and our civilization. *The Culture of Cities* is without a doubt one of the most important books on town-planning that have yet been published. With the most admirable lucidity, Mr. Mumford, out of his immense learning and his great humanity, has drawn the main lines of a new order that would confound the forces of despair and destruction. It is a book of which we stand in urgent need in England and it is to be hoped that it may quickly be made available to us by its publication here.\*

\* We understand that an English edition is in preparation.—Ed.



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## EXETER MUNICIPAL AIRPORT

ROBERT HENING AND ANTHONY M. CHITTY,  
ARCHITECTS

### THE PROBLEM OF AIRPORT DESIGN

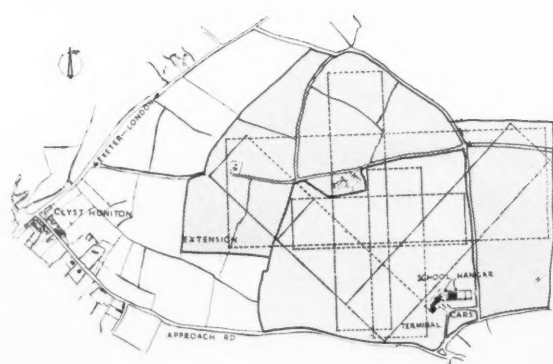
In recent years many civil airport buildings have been planned and carried out in Great Britain, but a survey of these buildings shows that without exception they have been planned with insufficient reference to what appears to be the most important factor of all, namely adaptability to future extension and alteration. The future of civil aviation in this country is uncertain but no one can doubt that the requirements of today will be multiplied many times over during the next ten years. The present situation at Croydon compared with the accusations of extravagance at its inception, is a single example from the past. It is clear that any building put up now with accommodation for commercial lines, joy riding and club flying must be so flexibly planned and constructed that rapid and cheap alterations and extensions can be made when necessary. The circular plan at Gatwick, for example, and the centre section of Budapest airport are fatal to such an extension. The problem cannot be given too much consideration. The new airports at Exeter, Plymouth, Inverness and Ipswich now in course of construction have been planned with this end in view and the managers, Straight Corporation, have contributed much thought and research to the solution of the problem. Experience gained in the construction of these airports has shown that expansion may be necessary on a large scale almost before the first scheme is complete. The same applies with even more point to larger airports, both civil and service. The new buildings to be erected by the Government at Heston are perhaps the biggest opportunity that this country will ever have for planning with foresight for the future. Let us hope that the opportunity will not be missed. Exeter Airport has been planned to work on this principle. The problem is divided with equal importance between the plan and the construction. The plans may develop in three stages: scheme "a," for present requirements, scheme "b," to allow for five years' growth, and scheme "c," for ten years. Extension after that will be equally feasible. To attain this ideal, certain architectural qualities must be sacrificed in the initial stage, such as compactness and elevational balance. 1, a general view of the building from the flying field. 2, the flying field from the hangar.



2



3



LAYOUT: SHOWING  
LANDINGS AND FUTURE  
EXTENSION OF THE  
FLYING FIELD

The Flying Club is provided with a separate entrance and adjoining lavatories which would be permanent: apart from this there is nothing to prevent the floor space, now and in the future, being sub-divided or rearranged as the activities of the Club develop. It is possible that the growth of the building may have to take a somewhat different shape as the organization and objects of the Club become more clearly worked out. It is difficult, for instance, to forecast whether it will develop more rapidly on its technical, its social, or its athletic side, but the plan offers the fullest facilities for the growth of all or any of these activities. 3, the public entrance. 4, the customs entrance. 5, detail of the public entrance. 6, the customs entrance (incoming air lines). 7, view over the flying field from the squash rackets court. The farm in the distance is to be pulled down and fifty acres to the left and right of it to be reserved as an extension to the airport.



4

# A I R P O R T



5

With regard to plan, the idea has been to provide a central concourse which deals with all public requirements and acts as a general deploying space for other departments. To one side of this develops a wing for administrative purposes with customs offices beyond : to the other, a wing for private and club use, with further public accommodation extending in a vertical direction from the concourse. On the other side of the concourse is the administrative section containing manager's office, general offices, pilots' room, freight and bonded stores, customs offices and lavatories, and the first-aid room. The administrative section will extend towards the hangar with further offices and instructors' rooms and will join on to the Flying School, which will fill the space between the present building and the hangar. Flexibility of construction is as important as the fluid plan. A light

framework of steel carrying movable units standardized as far as possible is the aim. Reinforced concrete is clearly not practical from the point of view of later alteration. The frame is based on a standard grid 15 ft. square, except for the concourse where this dimension is too small. Internal columns are small diameter round steel and external columns H-section : all joints are prepared for extension above and alongside. Hollow tile floors, with spaces for conduits, etc., are laid by a specialist firm. External walls are cavity brickwork with a finish of buff facings. Although the architects would much prefer to have used standardized panels there is no such system yet available commercially in this country. However, the area of brick wall is relatively small and the cost of taking down and re-using is not a serious obstacle when considering extensions.



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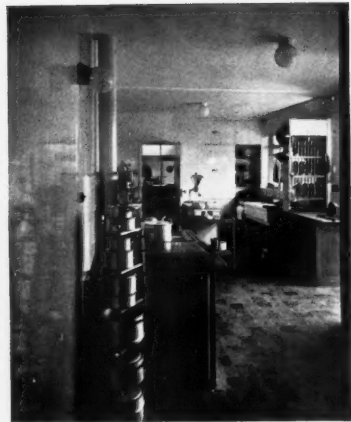




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# E X E T E R M U N I C I P A L A I R P O R T



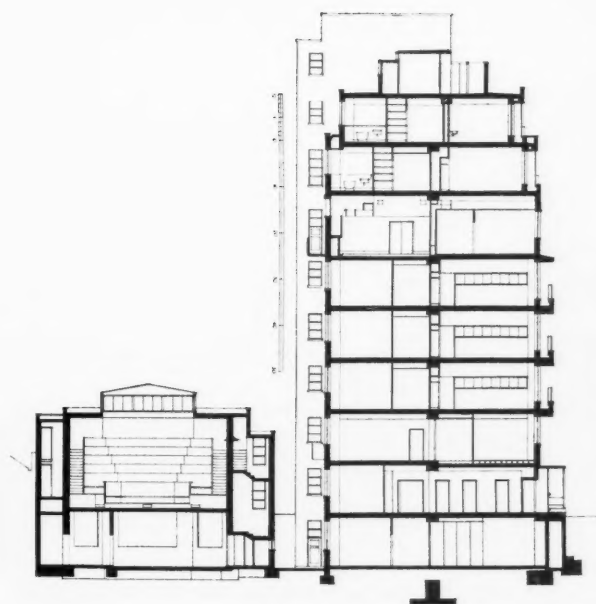
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Apart from the concourse the building is essentially a constructional shell planned on a basis of a 15 ft. square grid unit extensible in every direction, in which movable or semi-movable partitions may be altered as required to suit varying needs. In this instance a schedule of accommodation has been taken which anticipates roughly a four-fold increase in ten years. This does not necessarily mean that the whole building will be four times its initial size, as kitchen and other service accommodation need not increase in direct proportion. The office space can be divided as required with glazed steel partitions: it has direct access to the booking counter which is itself capable of extension to nearly double its original size. This block also communicates directly with the Customs, which is provided with a view of incoming traffic and can be extended either as regards Customs clearing hall or goods or bonded stores. Ultimate office extension will take place on the first floor. 8, the club dining-room, looking over the snack bar in the concourse. 9, the club lounge with view over the flying field. 10, the kitchen. 11, the concourse, showing the general office, information counter, telephone and corridor leading to the customs block. 12, the club dining-room from the club lounge. The radio and public address control panel are on the right-hand wall.

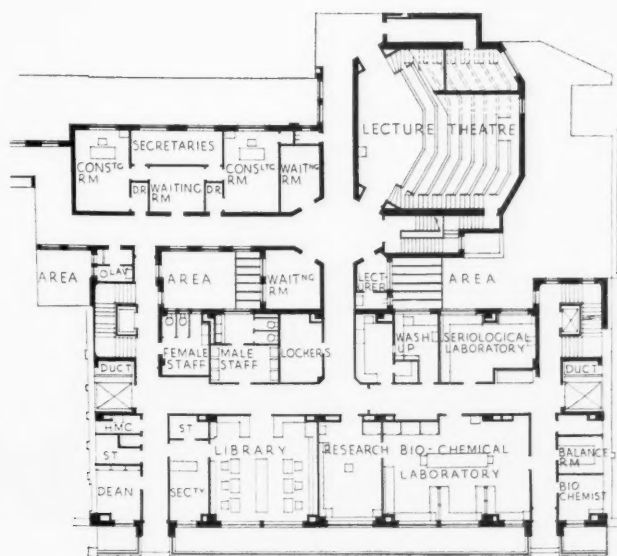
# NATIONAL HOSPITAL, QUEEN SQUARE



SECTION



## SLATER, MOBERLY AND UREN, ARCHITECTS



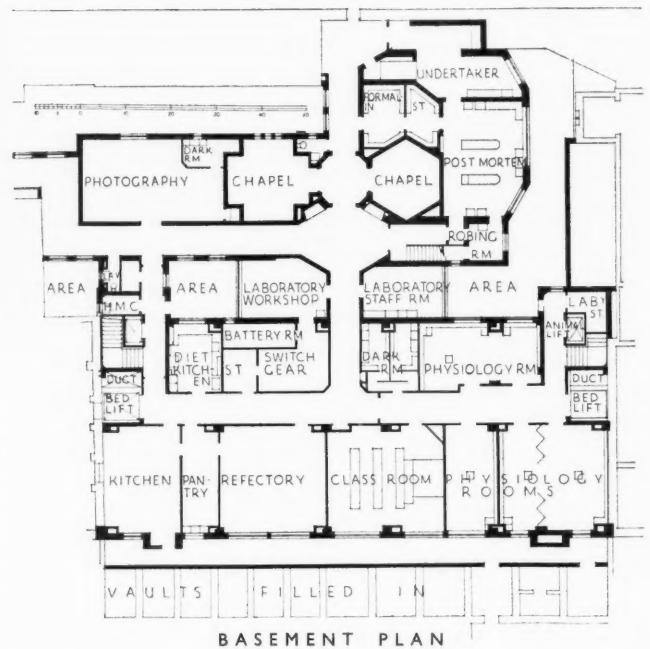
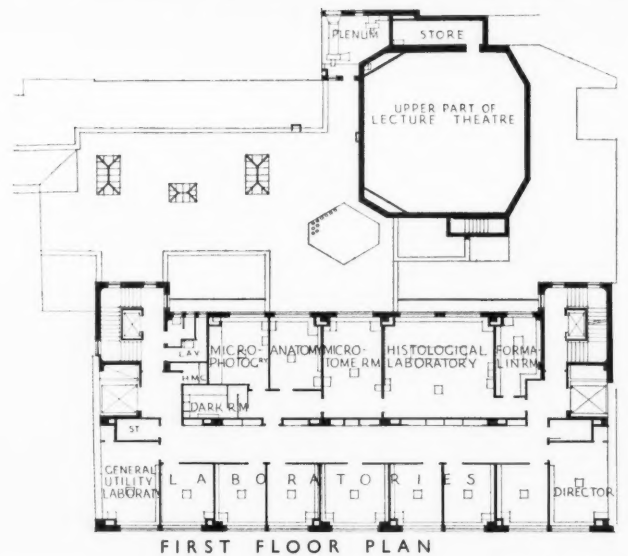
GROUND FLOOR PLAN

An extension of the existing hospital was required in order to provide new surgical and research departments, both of which were suffering from inadequate and inconvenient accommodation. The site available was rather small and the necessary accommodation has been obtained by the use of low storey heights (generally 11 ft. 3 ins. floor to floor). The ground floor has been made level with the pavement and it has thus been possible to introduce ten floors in all without contravening the regulations of the Town Planning authorities. The extremely varied use of the different storeys has necessitated a very complex system of electrical, plumbing and other services. Vertical ducts for their accommodation have been provided at practically every stanchion and, with a few exceptions, the whole of the services have been concealed. The exterior of the building is faced with a very hard brick of less obtrusive colour than that of some of its neighbours. The plain stone hoods to the doorways were intended to contrast with richly sculptured lintels over the doors, but it was finally decided to eliminate the sculpture, as an avoidable extravagance. 1, a general view of the elevation to Queen Square.

# NATIONAL HOSPITAL, QUEEN



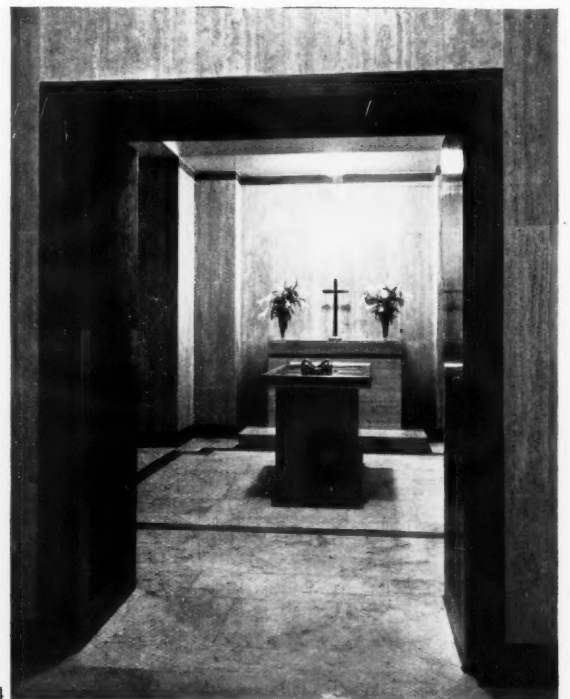
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The surgical department occupies the upper half of the new building and the research department the lower half. The operating theatres, which should ideally have been at the top, could not be housed above the fifth floor owing to the reduction of the areas of the top floors resulting from "set-backs": (shown on the general view taken from Queen Square, 2). No top-light being available on the fifth floor, the anæsthetic rooms depend entirely on artificial light and ventilation. 3, the library on the ground floor, which houses a collection of technical books. Fittings and furniture are in natural oak; the floor and curtain fabrics in two tones of blue. The library is supervised from the secretary's office adjacent. In the basement are a Jewish and a Christian chapel, 4. The floors and walls of the latter are finished in Roman Travertine.



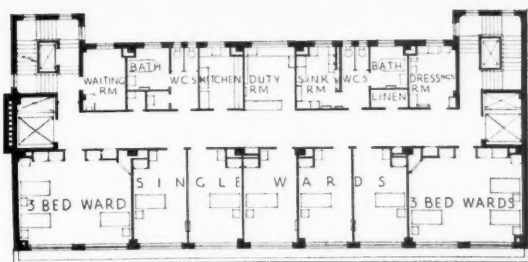
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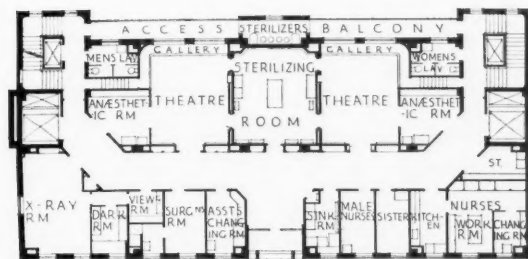
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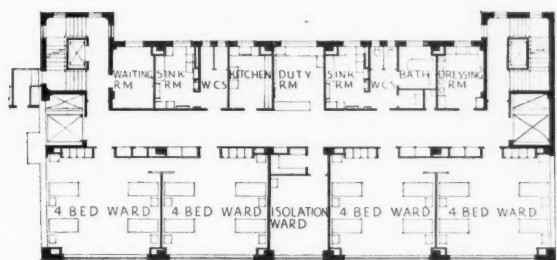
# S Q U A R E



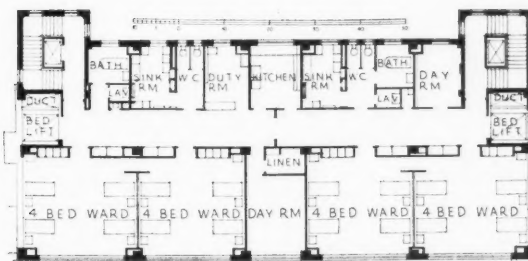
SEVENTH FLOOR PLAN  
(SIXTH FLOOR SIMILAR)



FIFTH FLOOR PLAN



THIRD AND FOURTH FLOOR PLANS



SECOND FLOOR PLAN

The research department consists primarily of laboratories, two of which are shown in 6 and 7. These are planned to provide a maximum of elasticity in their use. Generally speaking the benches consist of standardized loose fittings, which can be dismantled and stored, or erected wherever required round the walls or in the centres of the laboratories. Electrical, gas and water services are very liberally supplied, and are available wherever a bench may be found desirable. The walls and ceilings contain at regular intervals standardized screw sockets available for the erection of any apparatus that may be required.

In the lecture theatre, 5, windows and blinds and artificial ventilation are electrically controlled from the lecturer's desk. The seats had to be steeply banked, owing to the special uses of the theatre, and advantage has been taken of the space below them to provide a sloping ceiling for lighting the post-mortem room in the basement below.



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# NATIONAL HOSPITAL, QUEEN SQUARE

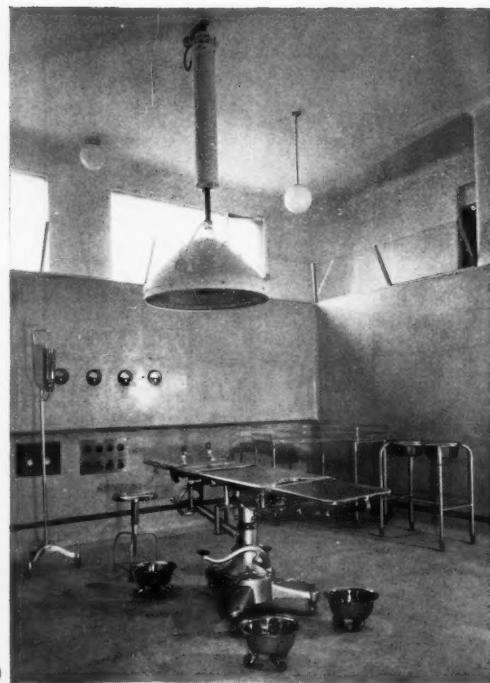


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8, one of the four-bed wards. The wards are planned without patients' balconies, but the use of folding-sliding windows makes it possible to open up almost the whole of the south-west wall facing Queen Square. For this purpose the window cills are kept very low, and safety is secured by means of a light metal grille on the outer face of the narrow balconies used for window-cleaning. 9, the duty room on the second floor. The walls are painted plaster; the fittings are in teak; the floor finished in cork linoleum. 10, one of the twin operating theatres on the fifth floor. Walls and floor are finished in green terrazzo. The operating theatres are air-conditioned and the small windows serve only to give general illumination during the day time. Operations are carried out by artificial light.



9

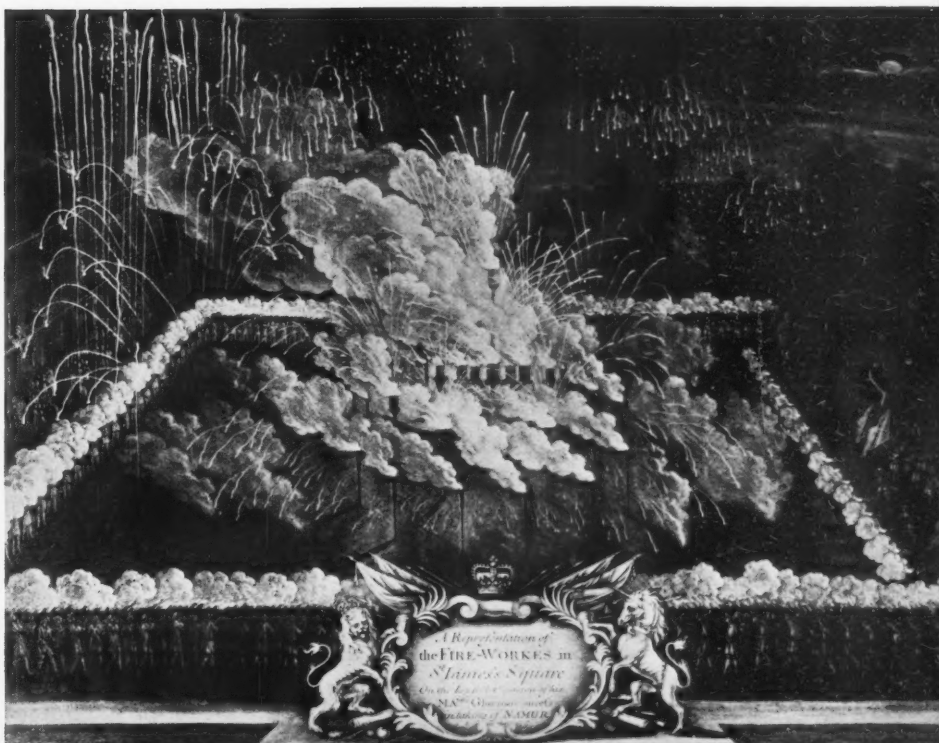


10



Some of London's Squares, like Leicester Square, have been almost entirely destroyed. On others commercial buildings are steadily encroaching. In all of them it is left to individual owners to rebuild as they think fit: generally with little respect for the character of the neighbouring buildings. In the new office building at No. 20 St. James Square, however, the new owners have not only managed to preserve a fine example of Robert Adam's work but, by building an addition as an exact replica of the original block, have added to, as well as preserved, the dignity of the square.

# I N S T . J A M E S S Q U A R E



1

A SETTING FOR CIVIC DISPLAYS. CELEBRATION OF THE TAKING OF NAMUR IN ST. JAMES' SQUARE, 1695.



2

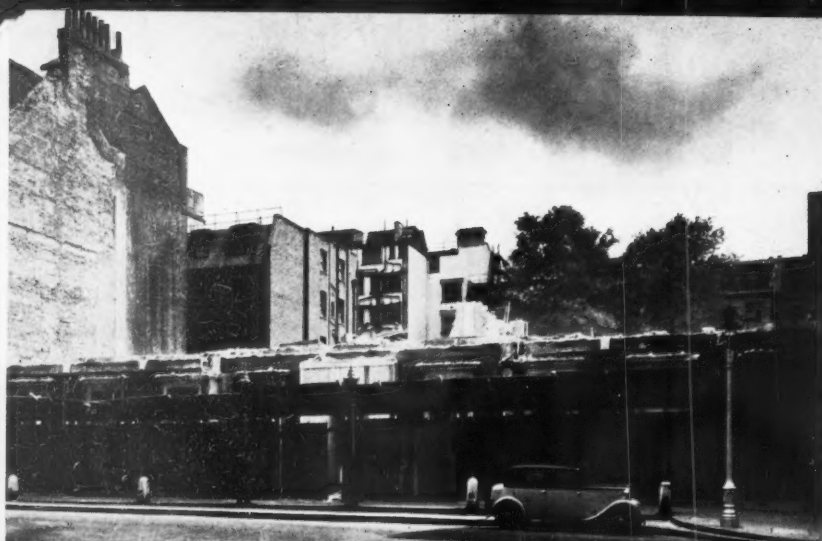
GEORGIAN URBANITY. THE SQUARE IN 1812.



3

TO-DAY THE RESIDENTIAL SQUARE HAS BECOME A BUSINESS CENTRE. NEW BUILDINGS IN THE SQUARE.

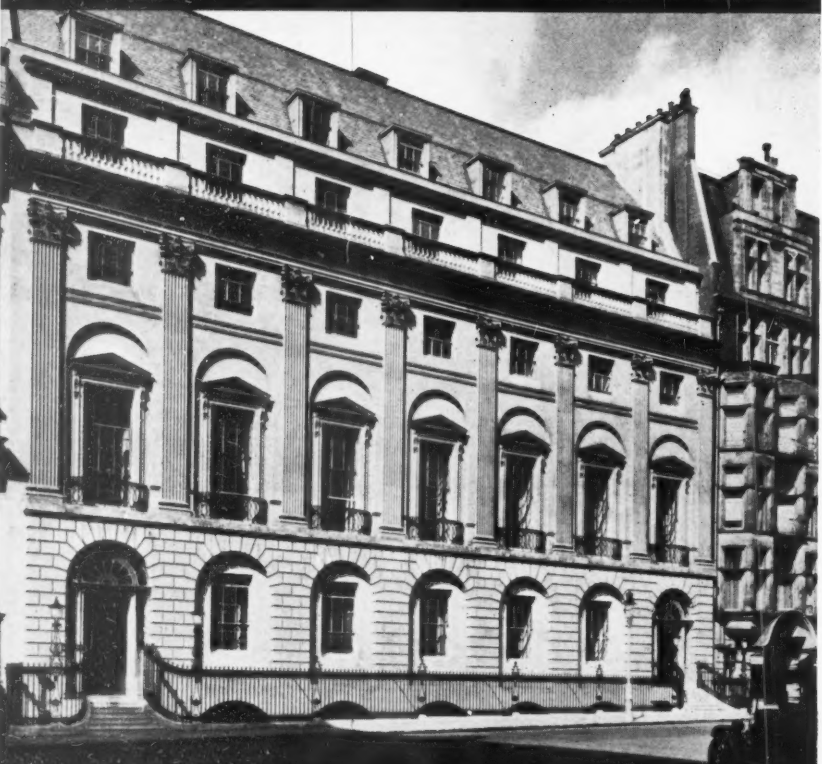




4 THE SITE FOR A NEW OFFICE BUILDING? ♦



5 BUILDINGS ARE DEMOLISHED AND THE ADAM HOUSE BOUGHT BY A BUSINESS FIRM.



6 CONSTRUCTIVE PRESERVATION. THE OLD BUILDING IS PRESERVED AND ITS FACADE EXTENDED TO FORM A CONSISTENT BLOCK.

THE STARRED PICTURES SHOW THE REMAINS, SUCH AS THEY ARE, OF NORFOLK HOUSE, RECENTLY SOLD BY THE DUKE OF NORFOLK; SUMMARIZING THE KIND OF THING THAT IS HAPPENING IN THE LONDON SQUARE

## THE OLD-AND

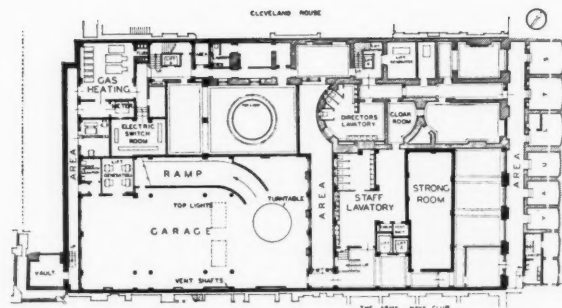
ADDITIONS TO NO. 20

MEWES AND DAVIS,

Before Adam built Sir Watkin-Wynn's house at No. 20 St. James' Square in 1776, the site was occupied by a house built by Sir Allen Apsley, Treasurer of the Household to the Duke of York, and successively occupied by his son Sir Peter Apsley, Cofferer of the Household to King James the Second, Sir Benjamin Bathurst, Treasurer of the Household to Princess Anne of Denmark, and his son Allen, first Earl Bathurst, Captain of the Body Guard. The present house was occupied by the Wynn family and its descendants for 130 years. When, in 1935, it was known that the Adam house had been sold and that a new office building was to be erected on this and the neighbouring sites it was generally assumed that yet another of London's landmarks had passed beyond hope of preservation and that yet another incongruous building would help to disfigure what is already a sadly mutilated square.

Considering what has happened, and what is still happening to London's finest squares, there was sufficient reason for fearing the worst. But, contrary to expectations, the new owners decided on a method of retaining the existing block and extending its façade to cover a new block on the adjacent site.

Number 21 St. James' Square, a house of no outstanding architectural interest had already been demolished. It was decided, therefore, to extend the stone façade of No. 20 over the whole frontage of No. 21 in new stone, and then to clean and renovate the façade of No. 20 to obtain a uniform appearance. The door of No. 20 with Adam's original knockers of brass water gilt, was answered by an exact copy for No. 21. The plain railined balcony outside the first floor windows was replaced, for obvious aesthetic as well as structural reasons, by balconettes related in style to many which adorn the Adelphi. (To have continued the old balcony, which appeared to be of Mid-Victorian date, would have produced a hard and ungainly line.) At the same time a new floor—barely visible from the pavement—and a mansard roof were added. The coachyards and laundry house at the rear were replaced by new offices fitting in rather elaborately with the Adam house. The difficulty of this work—involving the attachment of a modern steel-frame construction to the old stone-faced brick house was, as may be imagined, considerable.



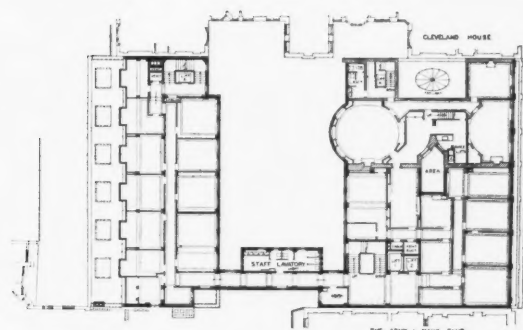
BASEMENT PLAN

# THE NEW-ADAM

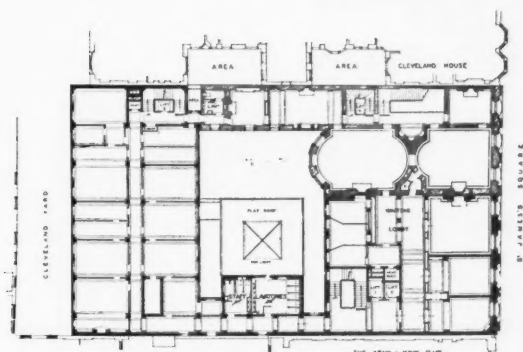
ST. JAMES SQUARE

ARCHITECTS

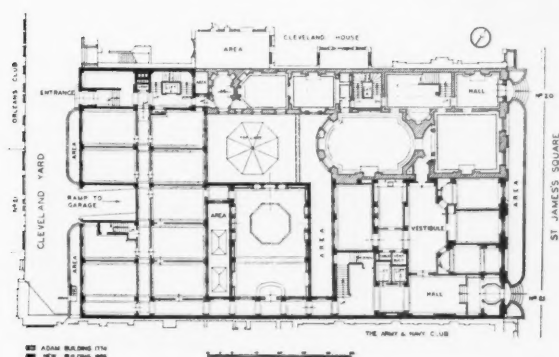
In the interior the pilastered and arcaded walls of the entrance hall and stairway, with an almost unrecognizable reproduction of Raphael's "Transfiguration" (now restored) in the principal panel, has been retained in the new building, and the rooms used as board rooms and the main business offices. The architects for the new building have carefully linked the new rooms with the existing interiors, the manner in which this has been carried out being shown in the accompanying plans. The whole of the new offices are occupied by the directors and staff of the Distillers Company Limited and some of its associated companies.



THIRD FLOOR PLAN



FIRST FLOOR PLAN  
(SECOND FLOOR SIMILAR)



GROUND FLOOR PLAN



7 THE GROUND FLOOR ENTRANCE HALL



8 THE "SECOND DRAWING ROOM"  
NOW USED AS A BOARD ROOM



# THE OLD-AND THE NEW-ADAM



9 FIREPLACE IN THE "FIRST WITHDRAWING ROOM"



10 THE "EATING ROOM" ON THE GROUND FLOOR

The front ground-floor room (now a director's office) with its flat ceiling ornamented by octagonal coffers, remains untouched, and even the original door furniture remains. Similarly, all the living-rooms have been retained, including the old "Second Withdrawing Room" with its fine segmental ceiling with apsidal semi-domes, also the whole of the stucco work and ornamental paintings. These paintings by Angelica Kaufmann are curious in that they are executed on sheets of foolscap paper. The suggestion has been made that in the hurry to get the building completed—it took about two years—Zuccho and possibly also Cipriani sketched some of the designs in rough form on paper and Angelica Kaufmann finished them in oils. The door panels are somewhat crudely painted in oils by an unknown hand—possibly by an Angelica Kaufmann sorely pressed for time. In the same way all the living-rooms and principal bedrooms have been preserved as far as was humanly possible. (The furniture had nearly all disappeared before the house was taken over by the present owners; but there are a number of excellent tables and other minor items.) The mantelpieces, nearly all the doors, with their original furniture, and the beautiful bronze balusters, all remain as Adam made them.

So timeless were many of the decorative features of the old Adam house that the architect was able without incongruity to repeat them in the decoration of the new building. Door handles, plaster work, window openings and many other architectural details show how the spirit of Adam still walks St. James' Square. Particularly striking is the fact that these Adam features are in no way discordant with several very modern functional products introduced. In the basement a modern garage has been built, provided with a special ramp (supplied with its own automatic traffic signals for safety), while other basement space is occupied by ventilating machinery, safes, strong-rooms and storage space, and by the gas-fired heating plant.

## THE NEW OFFICE BLOCK



The solid partitions used as fire-curtain walls are of aerated anhydrite blocks, while the majority of the solid dividing partitions in the offices themselves are of magnesite and wood-wool slabs. Above is a view along one of the corridors.

The heating and ventilating system includes warming panels and air-extracting ducts in the ceilings, three complete changes of air being effected every working hour. These, of course, necessitate the use of suspended ceilings which, in this instance, consist of light steel channels and plaster-board suspended by special steel keys. Where considered necessary for sound and thermal insulation, a mineral insulation material was used between the battens, laid on the concrete floor, over which hardwood flooring was applied. In other instances, block flooring is applied direct to the concrete floor.

Throughout the second floor, a modern type of fire-resisting unit construction partition provides the maximum amount of light, and has the additional advantage of being able to be removed or altered without destruction of any of the special steel units, plaster-boards and sheet glass of which it is composed. The mansard, at the top of the building, as well as the flat roof at the back, is insulated with magnesite and wood-wool slabs.



# A C I N E M A I N B U C H A R E S T



## R U D O L F F R A N K E L, A R C H I T E C T

The Scala cinema was erected in the new main thoroughfare in Bucharest on a relatively small site. The design had to ensure that full advantage would be taken of the valuable street frontage for shops and offices. The main outline of the building followed naturally from the shape of the ground. The rather compact auditorium, the rising, terraced ceiling, the arrangement of the balcony which projects only over a small part of the stalls and the base of which slopes upwards so as not to obstruct the full line of vision of the back stalls : these features give an ideal cinema form, similar to a camera, with an undistorted view of the screen from every seat. In order to prevent the plain lines being destroyed by built-in ducts, etc., the walls were made hollow and thus serve not only as ventilation shafts but, as they constitute the dividing walls of the adjacent buildings, they also act as excellent insulators against outside noises. A cyclorama in stone (reflecting), walls covered with plush rep, the terraced ceilings of the auditorium and balcony ensure good acoustics. Offices and cinema are in reinforced concrete faced with brick ; the façade in white plaster, while windows, columns and slabs are black. In designing the façade the entrance to the cinema had to be emphasized in order to contrast with the simple design of the office building and provision was made for the display of all kinds of advertising. 1, the main street front. 2, the auditorium.



2

# A CINEMA IN BUCHAREST

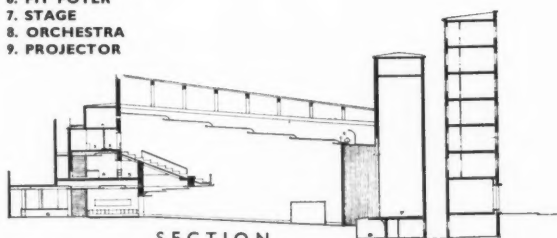


3

The booking-hall in black marble, bronze and glass leads into a crescent-shaped foyer. The walls and ceilings are painted in pale yellow, while the floor is of black and white marble slabs so arranged as to combine with the indirect lighting in emphasizing the curved lines of the foyer. Doors and other joinery are in Macassar ebony; framework and show-cases in bronze; seats upholstered in blue velour. The stage, which has an old gold velour curtain, is flanked by Macassar ebony pillars (black to Rembrandt brown). The terraced ceiling has indirect lighting and is coloured cream. The walls are of bright bronze velour with brass beading, floors are terra-cotta coloured and the black polished seats upholstered in terra-cotta rep. 3, the balcony foyer and cloakroom. 4, the ground floor foyer and cloakroom.

## KEY TO SECTION

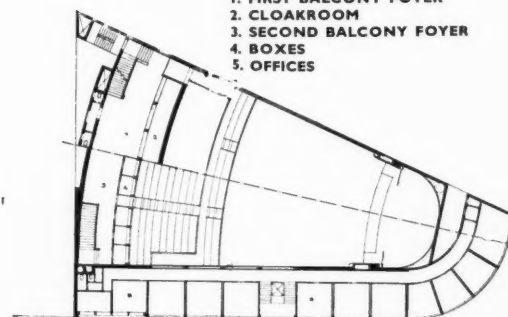
1. PROJECTION ROOM
2. SECOND BALCONY
3. BOXES
4. FIRST BALCONY
5. CLOAKROOM
6. PIT FOYER
7. STAGE
8. ORCHESTRA
9. PROJECTOR



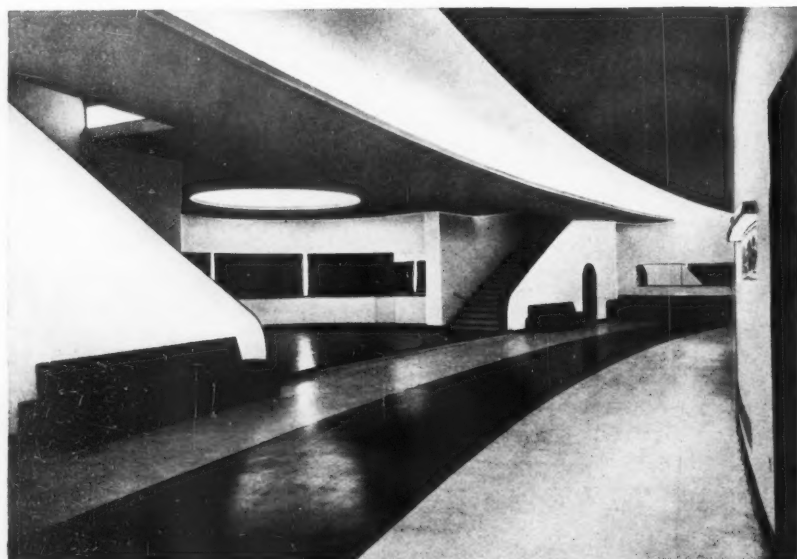
SECTION

## KEY TO BALCONY PLAN

1. FIRST BALCONY FOYER
2. CLOAKROOM
3. SECOND BALCONY FOYER
4. BOXES
5. OFFICES



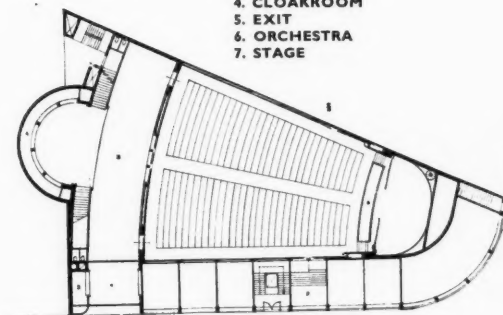
BALCONY PLAN



4

## KEY TO GROUND FLOOR PLAN

1. VESTIBULE
2. PAY DESK
3. PIT FOYER
4. CLOAKROOM
5. EXIT
6. ORCHESTRA
7. STAGE



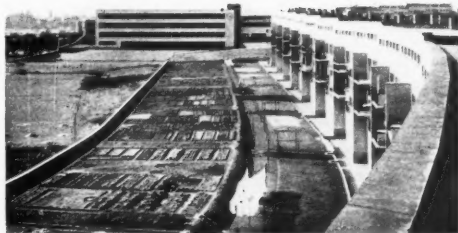
GROUND FLOOR PLAN

THE CASE FOR THE  
COMMUNAL GARDEN,  
WITH EVIDENCE DRAWN  
FROM A SURREY ESTATE



By CHRISTOPHER TUNNARD

## THE CASE FOR THE COMMON GARDEN



2  
1. Römerstadt: Allotments separated from flats by drying areas, and overlooking a sterilized zone.  
2. Neubühl, Zurich: Family houses and gardens with simple screen hedges and collective planting.

IT is time to consider the surroundings of our homes and workplaces, not as fixed units, fenced in and exclusively enjoyed, but as part of the ordered development of the countryside. The garden of tomorrow will not be the hedged, personal, half-acre of today, but a unit of the broad green landscape itself, controlled for the benefit of all.

Today the suburban plot, tomorrow the garden without limitation. Unless this comes about the communal dwelling will contain less of humanity than the beehive and remain a storage place for human beings. We have come to realize that now with the first deplorable results of slum clearance schemes in evidence about us. But let us be careful in our method of approach to the new problem and not let the humanism of the gardener's philosophy depart from us. The idea of the garden must envelop and permeate our attitude to town planning. It must supersede those barren and stereotyped notions of street planting, classic open-air civic centres, rigid parkway systems and other grandiose types of development which make present-day schemes of the so-called "garden city" school of planning such empty and cumbersome achievements.

The planning of living areas, parks, sports centres, allotments and factory surrounds, must be made part of a rational garden approach. Treat them as part of the social

fabric in a pattern of verdure or they will continue to be characterless and isolated factors making for the deterioration of town and countryside.

The retention of the garden attitude in landscape planning does not, as might be inferred from this phrase, imply an especially floral or even broadly horticultural approach. The conventional garden city is consistently lacking in concentration and in clearness of design. It is the humanization of the landscape which demands the abandoning of the attitude of the typical town planner. (Civic ostentation is but a phenomenon of the individualist creed.) If the private garden is relegated to its proper place as an accessory to make room for something which will serve the community in a more fitting manner, it will be essential to discard also the "pretty-pretty" attitude of so many professional people whose business involves the consideration of plant material. Planning for amenities too often involves applied decoration in the form of planter's set-pieces. By all means let nature be with us in and around our homes, but only on the understanding that she performs some useful function. The new garden art "must submit itself to the demands of society and fulfil with efficiency an active rôle in the physical and mental development of the individual and the community." The landscape architect's part in town planning (and his should be a





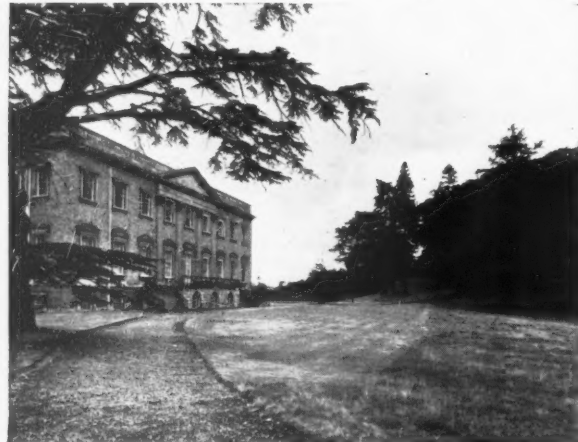
3



4



5



6



7

## CLAREMONT: THE HOUSE AND PARK

3, the park gates with a view of the planted landscape. The drive is about three-quarters of a mile long and leads up to the house, 4, which is said to be the only building ever carried out by Lancelot Brown. As described by Brayley in his "History of Surrey": "The house of Claremont is said to be the only complete mansion that Brown ever built, although he altered many. It occupies a commanding eminence near the middle of the park, and forms an oblong square, measuring forty-five yards by thirty-four; the building itself is of brick, but the window and door frames and other dressings are of stone. On the eastern or carriage front is a stately portico of the Corinthian order; within the pediment of which is a large sculpture of the arms and supporters borne by Lord Clive." In 5, some of Brown's planting is seen. The finest cedars are quite close to the house, which is entirely surrounded by lawns. To facilitate this he carried the entrance to the service quarters 200 yards underground, the actual approach being masked by a plantation of trees. 6, the north front showing the tree-covered mount on which is an observatory tower erected by the first owner, the Earl of Clare "the situation being singularly romantic," as Campbell said, "and from the high tower has a most prodigious fine prospect of the Thames..." 7, a corner of the lake, with its surround of trees.

very great rôle indeed) must be one of service to the site and the people who live in it; until now he has been occupied in dispensing decorative favours instead of providing the basis for a new life in nature.

The green landscape begins where the walls of a building end. But before it has covered many roods there is always a check—a boundary division. A start could be made towards the freeing of the landscape by removing some of the more useless of these barricades.

The communal dwelling clearly calls for the collective garden, which is the first step, but there are not insurmountable difficulties in the way of collective gardens for individual dwellings once their aesthetic and practical advantages are seen. For although the Englishman's home may be his castle his garden has been known to embrace the co-operative and congenial as well as the feudal and forbidding. A walk through any post-war suburban area will bring to light many community efforts of hedge planting in one variety and of hedge clipping to an approved pattern. Sometimes (this is rare) planting in one garden may echo that in another, but this can usually be ascribed to a more personal relationship than neighbourliness. The latter characteristic is not dead, however, and in the United States, where consciousness of the community spirit of the early settlers has been kept alive, it can be studied much more easily. In the urban residential districts it is uncommon to see boundary fences between the properties in the front. Gardens in the rear are usually fenced and private, but rarely walled. The American regards the man who erects a high wall about his garden almost as a pathological case. Unfortunately this admirable open treatment in American cities with occasional exceptions only serves to reveal a particularly undistinguished native architecture, and it is in Europe that we shall find good architecture and free garden planning closely allied; at Frankfurt-Römerstadt, for example (begun in 1926), an asymmetrically planned estate overlooking the Nidda Valley, where the views are preserved by agricultural zoning. Here and at Neubühl, near Zurich, the front garden for the private dwellings, as a unit, does not exist: roads (free from traffic) verges and approaches are planned and planted as fluidly and simply as possible. The quadrangles and culs-de-sac of the English garden city are absent, but there is no lack

In 1770 Claremont was an undulating park of 284 acres (15 miles from Hyde Park Corner), as laid out by Kent and "improved" by Capability Brown. The brick-walled garden to the north-east of the house is an earlier relic and has been ascribed to Vanbrugh. The site was left open to the north-east and a wood planted to the south-west. The lake of six and a half acres is in the pre-serpentine landscape style and has an island graced by a typical Brown pavilion (now in ruins). Narrow

of variety, which is provided by the non-axial lay-outs and a variation in the heights of the buildings. At Frankfurt-Römerstadt and Chatenay-Malabry, to mention two fine new towns planned in Europe on the latter practice, dwellings for families with children are planned on two stories and those for artists, married couples, and independent workers in taller blocks. Unstereotyped yet cohesive architectural planning has made the landscape architect's task simpler and the result, particularly at Römerstadt, unusually successful.

These are particular cases of living places planned for special needs. Neubühl has perhaps the characteristics nearest to the present ideas in English progressive housing. Its small regular dwellings with their flat roofs and light-coloured walls might nowadays almost win approval from some progressive Council. Yet what chance would these charmingly-arranged, collective gardens have of being constructed in this country today except by individual caprice or employer's dictation? How can ordinary people be made to see the advantages of liberating the garden and thus achieving ordered freedom in their surroundings?

It is a sad fact that fear of order (thought of only in terms of its excesses—regimentation and restriction) is a national characteristic, based on our supposed love of liberty. No Englishman has ever evolved anything but an empirical system of philosophy and not even the idea that to preserve liberty one must plan to defend liberty against licence is good enough to move him. Useless therefore to point out that the engineer provides ordered development in the precise roadway of the housing estate only to find it contradicted by the antagonistic buildings and gardens of the estate itself. An appeal to the commercial instinct, notably stronger than that of liberty, might prove more successful. (Order is profitable. Amenities are profitable. The capital appreciation of the first of the new French towns increased in ten years by 800 per cent.†) The competitive instinct might also be developed, but

\* This has always been resented by inhabitants of the model industrial estates, who appear to have developed a dislike for communal gardens because the latter have been forced upon them.

† See E. Denby, "Europe Rehoused."

carriage drives wound through the estate and gravel paths gave access to the wood. In 1816 the house became a royal residence and much additional planting was carried out. Brayley, describing the park as it existed in the mid-nineteenth century, writes that "The whole extent of the Claremont demesne is probably not less than fifteen or sixteen hundred acres; its present royal possessor (Queen Victoria) having greatly enlarged the estate by the purchase of adjoining lands. These

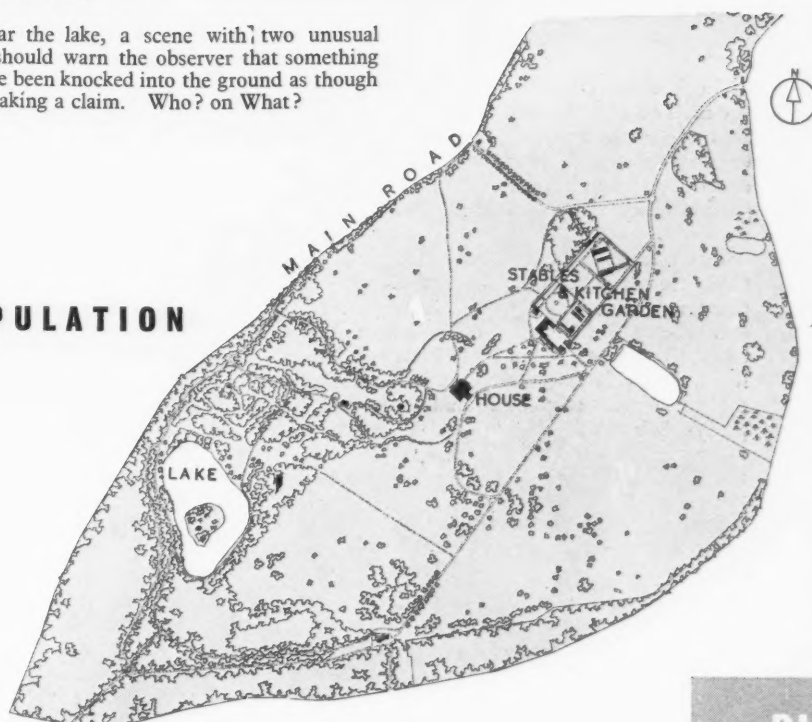
purchases were made to frustrate the speculating intentions of certain persons who were contemplating the erection of buildings around Claremont; by which its domestic privacy, and sweet retirement, would have been destroyed." The rhododendron planting added in the latter half of the nineteenth century has formed a magnificent undergrowth to the wood, framed the walks and provided a cascade of early summer blossom by the side of the lake.



### WHAT DO THE PEGS MARK?

In the park, near the lake, a scene with two unusual features which should warn the observer that something is up. Pegs have been knocked into the ground as though someone were staking a claim. Who? on What?

### POPULATION 40



PLAN  
1816





## FINALE: ESTATE DEVELOPMENT IN THE PARK. SEPTEMBER 1938

in both cases one cannot help feeling that the method of approach is one to be deplored. A more commendable plan would be to experiment with and put before the public considered practical cases for the communal garden which would act as their own advertisement.

One immediately apparent and seemingly plausible argument against this type of planning is the difficulty of obtaining privacy. Admittedly some form of seclusion is as desirable in the garden as it is in the house itself, but this is quite possible of achievement in almost any communal scheme. The planner's ingenuity has not yet been brought to bear on this problem, which is confused in the public's mind with the question of "privilege" and individual cultivation. What the man in the street wants is the right, whether he exercises it or not, to cultivate his own strip of land. The desire for privacy, as evidenced by the universal lack of provision for this amenity in individual gardens all over the country, comes a very long way after this prime consideration. The introduction of the communal garden (to become, perhaps, the out of door social

centre and a factor for the improvement of community manners) would be certain to lessen the demand for privacy which is still a universal phobia in our present state of civilization.

However, for practical purposes let us suppose that the typical communal garden scheme should embrace the two primary needs: means of obtaining privacy and provision of land for individual cultivation.

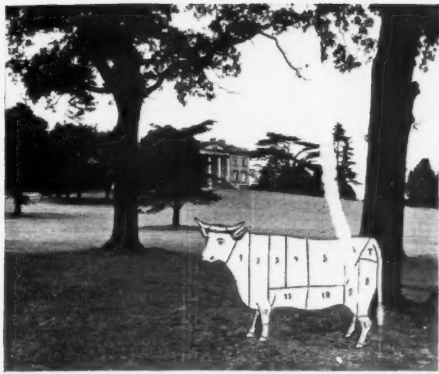
Now it is impossible to imagine the typical neighbourhood garden scheme without also bearing in mind the ideal housing scheme. The garden can no longer be considered a fixed phenomenon with a separate existence—it becomes a variable unit in the sociological pattern. It should no longer be possible to think of gardens without also thinking of schools, shops and welfare centres, as well as houses and apartment blocks. At present, of course, the ideal housing scheme does not exist and there are differences of opinion over the question of its probable form. Possibly there will never be one ideal housing method but many ideal schemes. It is certain that gardens need never become stereotyped, although the demands made of them under

a new system of housing may be more precise and exacting: it is equally certain that the solution of the housing problem depends to some extent on the evolution of a type more fitting than the present anti-social private garden system.

This system has served its purpose; in the schemes of garden city planners it has proved an insurmountable obstacle to designing  
[continued on page 115]

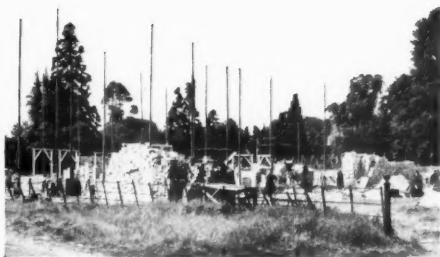
In the 1920's the estate was sold to a number of speculative builders. Only part of the housing development shown on this plan has been carried out (open space is shown grey, enclosure white) the remainder being either scheduled for building in the near future or held up for reasons which are not available. The wood is as yet untouched ex





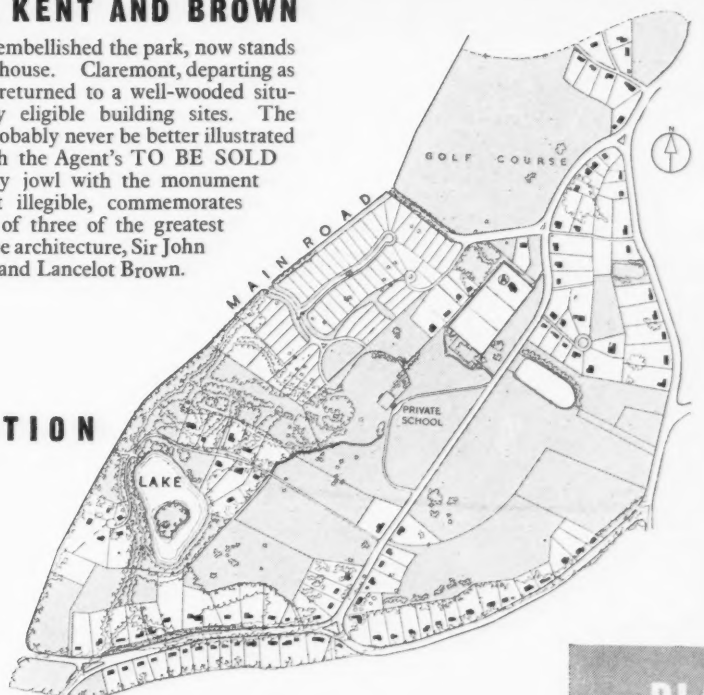
## THE BUTCHER METHOD

Developed by five distinct firms of builders, the extent of whose operations to date is shown in the plan below, the Claremont Estate has been inevitably cut up into small enclosures, a process which will no doubt continue until there is nothing but the lake left to cut up. Thus, despite all that the developers can do to retain the amenities, (and they have tried hard) the real amenity, represented by the free landscape of Kent and Brown, is destroyed. The lucky house is the one wedged into the kitchen garden of the original mansion (A, on the facing page and on the plan at the bottom of this page).



## TO VANBRUGH, KENT AND BROWN

This obelisk, which once embellished the park, now stands in the kitchen garden of a house. Claremont, departing as a piece of landscape, has returned to a well-wooded situation suitable for highly eligible building sites. The inexorable process will probably never be better illustrated than in this picture, with the Agent's TO BE SOLD board standing cheek by jowl with the monument whose inscription, almost illegible, commemorates the activities in one park of three of the greatest names in English landscape architecture, Sir John Vanbrugh, William Kent and Lancelot Brown.

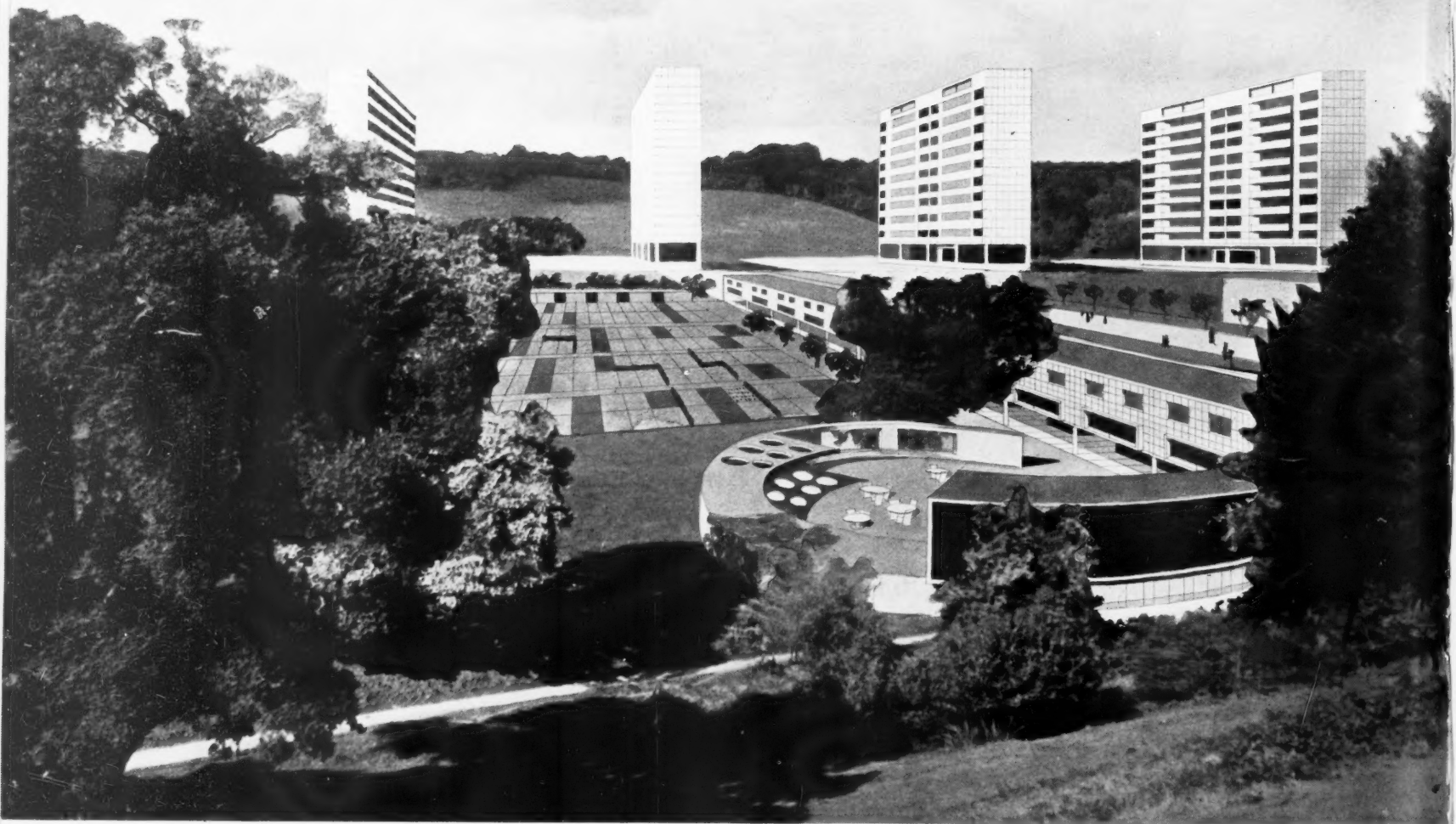


POPULATION  
800

PLAN  
1938

cept at its extreme north-east and south-west corners and is of extraordinary interest from a horticultural point of view. The old mansion has become a *de luxe* girls school. Of the housing little need be said except that it belongs to the £2,000-£5,000 type of development. The style is mainly "Surrey Tudor," and the most exclusive house on the

estate is one which has managed to squeeze itself inside Vanbrugh's kitchen garden (A, on plan and photograph). Prices vary little in each section, which appears illogical, a plot containing a cedar, a Cunninghamia, two redwoods and a copper beech, would seem to be a choicer pitch than one containing a few firs and the foundations of a mausoleum.



## SUGGESTED RE-DEVELOPMENT

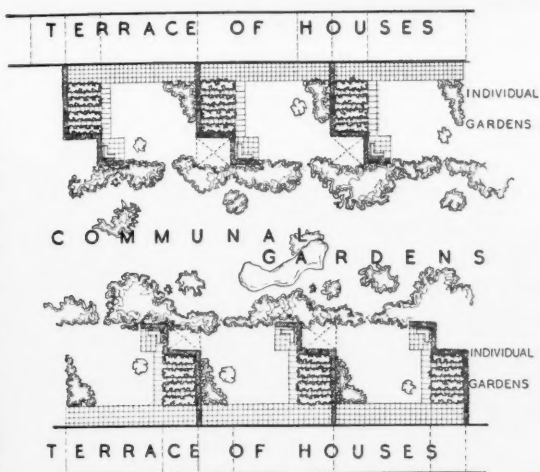
Remember that this estate is 15 miles from London. Hence the suggested re-development, 8, allows for flats as well as terrace houses. By this means 6,000 people could be housed in the northern end of the park. (The layout is shown in the plan at the bottom of page 115.) The space between the flats and the allotments is occupied by children's play gardens which are separated from the latter by a belt of trees. These screen from the flats the allotment huts and storage rooms, which are intended to offer also the out-of-door resting place usually provided by the summer house. The road in the foreground leads from the housing area to the schools and playgrounds. Some measure of formality is observed in the planting along the roads, but continuous avenues would be avoided. Generally-accepted principles governing the distances between flat buildings are not applied in this instance, as out-of-door amenities have been so well considered. The buildings could even be increased in height without detriment to themselves or the general scheme. 9, the lake as it is, and 10, as it might be, utilized as a site for a restaurant.



With housing concentrated in blocks of flats on the rising ground to the north-east and in terraces of single family dwellings; with shops, schools, cafés, library and social centre provided for the immediate needs of the neighbourhood unit, and with facilities for all important forms of out-of-door recreation, . . . riding, walking, boating, swimming, field games, and horticultural pursuits, a form of planning is evolved which serves the inhabitants, the public and the interests of preservation for future generations. The wood and



## THE MINIMUM GARDEN



Obviously under present conditions it would be better to avoid bringing collective gardening up to the windows of the garden front. Presumably living and working rooms will have access to this part, and the family will expect to be able to sit quietly on the terrace; children and animals will need a space where they can exercise uncontrolled; flowers will be demanded near the house and a green plot of grass. These requirements make necessary a transitional semi-private link between the house and the communal area—a Minimum Garden designed for specific uses. Gardens are usually too large for their owners to look after yet never large enough to satisfy their need for space and exercise. Both of these disadvantages are removed in the creation of the Minimum Garden. The private garden thus evolved is small enough to be worked by any owner and will give him more pleasure than a much larger area, which would inevitably lack the necessary care. His need for space and freedom is supplied by the extension of his own private garden into the landscape. These gardens contain a terrace under the house windows, a rectangular lawn, a sheltered recess for tables and chairs, a space for children's sandpit, play-room or toolshed, flower beds, and a screen planting of flowering trees and shrubs. To obtain coherence the structure of all the gardens is the same, leaving the owner free to exercise his individual horticultural taste in the planting. Similarly the position of the seating recess and the play space could be reversed when the aspect was unfavourable to the former and the tree and shrub planting varied to provide the requisite height and density for screening. The similarity in the plans ensures equal protection for each unit and the screen trees at the end of the gardens, besides forming the boundary and the main planting of the communal strip, serve an especially useful purpose as a break between the rows of buildings.

Logically enough, this method of garden planning bears some relation to the planning of interiors. The Minimum Garden is, in fact, an extension of the house; an out-of-door living-room, planned by the landscape architect and decorated to a greater or lesser degree by the owner. Regarded as such, it would be reasonable to suppose that the latter would accept the planning of his garden as he does the arrangement of the rooms of his house, and not destroy its usefulness by unfitting alterations or additions. Garden furniture and flowers in the frame of beds could be introduced as desired, so that the garden need never become an impersonal thing or a mere copy of its neighbour.

[continued from page 112]

for centralization and present day town planning needs, and is one of the reasons why this school, which is loth to let it pass away, is unable to provide an acceptable solution to national planning problems. In spite of this fact, and although it may be desirable for future development that the system should go, the private garden, or in any case its most valuable features, can and should be retained in one or another different forms, as will be seen.

In the plan illustrated on this page are shown the housing requirements of a maximum unit of 6,000 people. The open air amenities provided include private and communal gardens, allotments, playgrounds for nursery schools, sports fields for junior and senior schools, tennis courts and bowling greens, wading and swimming pools, a plant nursery and glass houses, a small golf course, woodland walks and rides, a boating lake, an open-air theatre and a botanic garden. As well as being considered as units in the scheme, these have been arranged as a related whole and much new landscape planting contributes to the connexion between the parts.

On the left is a detail of the section of houses for larger families which can be considered in the light of what has been said concerning cultivation and privacy. It embodies a principle which could be applied equally well to gardens for the typical ribbon estate development in evidence all over the country.

It will be seen that consideration of the land between the houses and the approach roads has been omitted. It is assumed that the ubiquitous front garden, which was never anything more than a passage to the house, could seldom be made private, and acted at best as a neat passport to the owner's respectability, has disappeared to make way for an open treatment of the road frontage without divisional barriers. This open treatment, while enabling the land available to be considered as a unified scheme, does not put difficulties in the way of a planting method to mask entrances where desired and to screen windows at a sufficient distance to avoid light exclusion; so that its usefulness is not sacrificed to aesthetic considerations. It is unfortunate that only in a few isolated cases has this form of order been introduced here and equally unfortunate that under present conditions it can only be satisfactory where some control is exercised—in gated housing estates, for example, such as the one illustrated, where traffic is diluted and upkeep in the hands of a

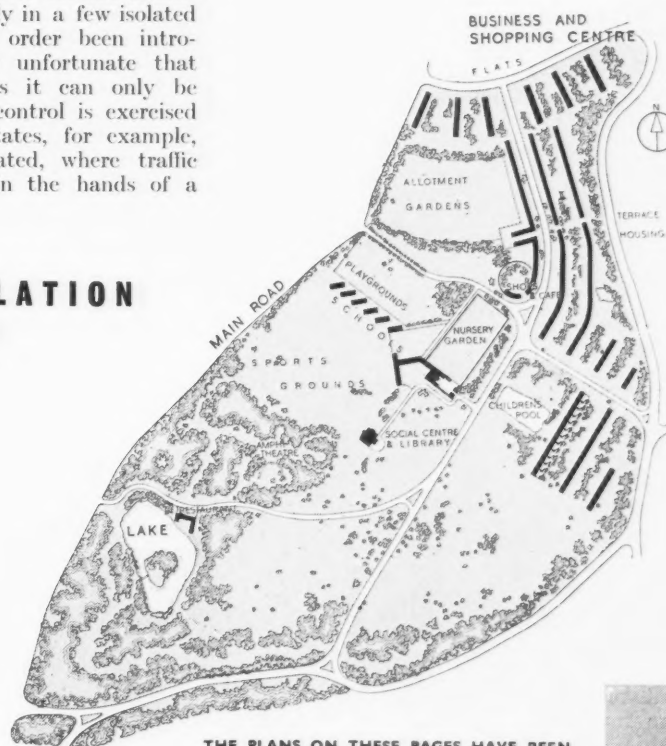
central authority. So long as we line up buildings along corridor roads for through traffic the open treatment will be undesirable except for industrial and administrative development.

Turning to the detail, and the space between the two rows of houses usually occupied by private gardens, it is seen that a compromise has been effected by considerably reducing the area of private garden for each house and creating a communal strip between the rows to which each garden has access. There are several good reasons why such a change from the conventional practice is desirable which it is hoped to make clear in discussing how these gardens are built up.

The communal garden area is a flexible unit, planned for a variety of needs. Its most useful form would be that of a local park, connected with adjoining park areas, and containing children's swings and play apparatus, paddling pools and seats and benches. In an estate such as the one shown the planting would necessarily be of the simplest character for economy of upkeep, probably consisting of ornamental and shade trees with a few occasional plantations of flowering shrubs in massed arrangements to make for easy cultivation. Large portions of the grass area could be left in a rough state for occasional summer mowing. The whole of the upkeep could be carried out by the tenants or employees of the estate under the direction of a committee whose activities could be decided by the tenants themselves. The committee would have jurisdiction over the functions of the communal areas and the proper conduct of their users. Only co-operative effort can achieve the common garden and ensure its permanent value.

The system described (it is only a particular method for a special problem) provides these amenities:—First, a private family area small enough to be cultivated by the individual yet large enough for the family's immediate needs. Second, a communal area linked to larger areas and cultivated collectively. As outlined so far it does not

**POPULATION  
6,000**



THE PLANS ON THESE PAGES HAVE BEEN PREPARED BY H. F. CLARK AND THE MADE-UP DRAWINGS BY GORDON CULLEN.

**PLAN**

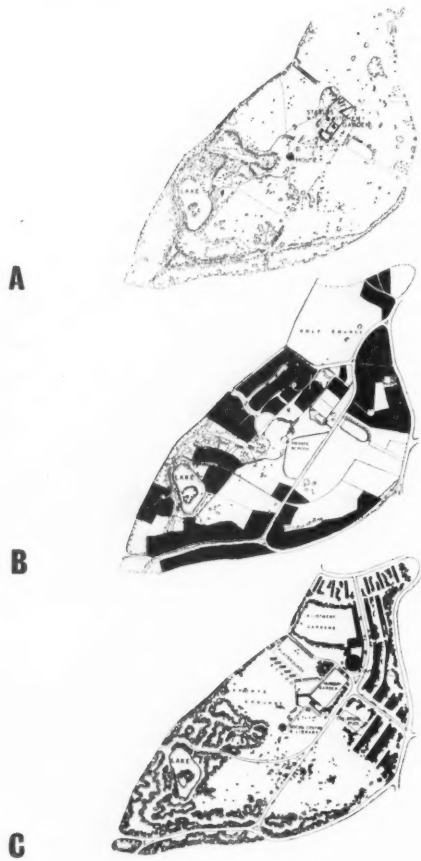
**19**

lake (in all about 100 acres) are accessible to the public by a separate entrance from the main road and a restaurant and swimming pool built for their convenience. The wood also contains an open-air stage in an existing amphitheatre, picnic-grounds, and an observatory in the eighteenth-century prospect tower. The housing unit is surrounded by communal parks and gardens and is provided with children's playgrounds, allotment areas and sports grounds. The panoramic views from the house (used as a museum, library and social

centre) are preserved and new landscape planting in connection with road and housing development is carried out in the park. The kitchen garden of six acres (too small for market work) is a nursery garden for the estate, which has its own horticultural and landscape committee connected with a members' club. The latter institution, besides being of social value, ensures a controlled and uniform planting of the estate. All development is thus co-ordinated to produce an open landscape, despite the fact that the site now houses 6,000 people in place of 800.



## THE NEW ENCLOSURE

[WHITE REPRESENTS OPEN SPACE  
BLACK, ENCLOSURE]

In place of the old landlord's enclosure there is taking place all over the countryside a new and more concentrated form of enclosure which in parcelling the landscape into minute private properties is acting more seriously against the interests of the community than did the old. Estates such as Claremont, A, are becoming permanently sterilized as built-over areas, B, while with a rational planning of the whole area, and the concentration of dwellings in certain parts of it, more people might be housed yet and virtually the whole estate might be left open for the benefit of the residents and public, C.

provide allotments for vegetable cultivation, nor any form of recreational grounds apart from the needs of the immediate family and neighbourhood group.

The latter requirements are provided in the larger scheme, where approximately eleven acres of allotment gardens and fourteen acres of sports ground are shown, in addition to school gardens and playgrounds. The owners of the private gardens already mentioned are provided for in the allotment space, although this would normally be about eighteen acres for a housing unit of six thousand people. It is assumed that a proportion only of the holders of private gardens would require additional land.

In considering the needs of dwellers in the multi-storey buildings, however, allotments must take a place of first importance. A change from the current allotment policy should be encouraged and the plots brought

within the community's fold instead of being located at a distance from the dwelling. In certain new housing schemes this has been done. At Römerstadt, for example, the area has been reserved directly under the walls of the apartment blocks and the result has been a marked improvement in the standard of cultivation and the general appearance of the whole. In the present scheme the allotment area has been placed between the flat and single-family units to allow for convenient access from each, but in crowded areas where space is valuable, allotment areas might well be arranged as at Römerstadt instead of invariably being ousted in favour of dreary wastes of civic planting. Deprive the flat dweller of his right to cultivate the soil and you rob him of a cherished and precious liberty, as well as a prime factor in his or her mental and physical well-being. If allotments were called "gardens for intensive cultivation" (Le Corbusier) released from the tainted atmosphere of the gasworks and their cultivators given reasonable facilities for enjoying them at their own doorstep, there is no telling what difference might be made to the social life of any community.

Another real problem connected with multiple housing is that of recreational areas for children. Authorities in London and other large towns are faced with this question, which is often answered by locking children behind iron railings in asphalted areas from which they can only be released by the keeper's key. In Russia, where children have more freedom and are at liberty to run where they please, the resulting noise is distressing to European temperaments other than the Slav, on which it appears to have a tonic effect. There would, however, seem to be a solution to the difficulty of reducing noise and yet keeping play spaces at a convenient distance from the dwelling. In the scheme illustrated a form of building is used which allows the living space to run east and west, leaving the end walls free of windows. The play space is situated at the south end of each building, and is provided with shelters and covered areas for floor games, as well as the out-of-door apparatus usually included. With a part of the area surfaced to carry off storm water, playgrounds are much more capable of satisfying the child's needs than roof gardens, which are advocated for this purpose by some authorities (quite apart from questions of space) for smaller children. The child prefers contact with the ground, and roof gardens would seem to be more suitable for the aged, infirm and generally less active section of the population.

It will be obvious to those who have read these pages that communal landscape planning must be regulated by zoning methods as officially as industrial or domestic planning. It should be a part of the complete neighbourhood unit, to which it can contribute in great measure a tangible organic form. For instance, in the scheme illustrated there are considerations besides those connected with transport for grouping the buildings at the end of the estate nearest the business and shopping centre on the old meadow land. They are considerations which involve: 1, preserving the historical mansion and the landscape garden surrounding it from encroaching buildings; 2, preserving the eighteenth-century wood containing many rare trees of unique botanical interest; 3, giving the public access to the most interesting parts of the estate without detriment to the social

life of the dwellers on the estate itself, and, 4, providing those dwellers with the largest possible open space compatible with rational housing conditions and site requirements.

Here all this is possible without the loss of a single tree. In an estate containing the finest specimens in the country of the Papaw (\*), Sassafras, and Kentucky Coffee (†) trees as well as magnificent examples of Cedrus, Cunninghamia, Sequoia and other luxuriant evergreens, such zoning would seem to be well worth while. Generally, the fact that a forest tree often requires a hundred years or more to take on a mature loveliness is worth more consideration than the thought that "only God" can make it. A tree renews its vital forces annually and with skilled attention its life can often be indefinitely prolonged. One wonders whether the many societies which exist to schedule old buildings for preservation would have a tittle of public value beside a society formed to schedule noble plant forms of historical and botanical interest. A point in favour of rational architectural and landscape planning is that its machinery acts to preserve and develop Nature's material for the people, in contrast to the sterile preservationist mechanism of many existing planning institutions. It seems a more valuable social contribution to provide the means for a life in Nature, rather than a life spent in sentimental contemplation of her far-off beauties. A landscape zoned for use, to flow, uninterrupted, from doorstep to open country would be worth preserving; but to make it possible, instead of erecting new barriers we must break the old ones down. The common garden would make a valuable beginning, for inevitably it would point the way to the creation of the common landscape.

\* "Of interest botanically as the only hardy plant of its natural order." W. J. Bean, "Trees and Shrubs Hardy in the British Isles."

† "... foliage perhaps the most beautiful of all hardy trees." Ibid.



A ride on the Claremont estate. To the extreme left is a specimen of *Abies Brachyphylla*, the Nikko Fir. Beyond it is a fine *Cryptomeria Japonica*. Both of these were planted in the last third of the nineteenth century, the Cedar of Lebanon to the right of the photograph, being an earlier eighteenth-century contribution.

# NURSERY SCHOOLS

STANLEY HALL AND  
EASTON AND ROBERTSON

## THE SITE

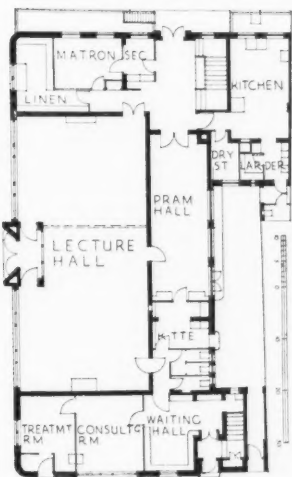
The building, the Portman Day Nursery for Children, is bounded by Whitehaven Street, Salisbury Street and Broadley Street, St. Marylebone, London.

## PLANNING

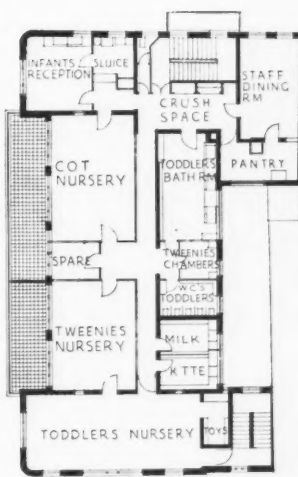
The building consists of three intercommunicating units : 1, the Day Nursery, with its staff residential quarters ; 2, The Lecture Hall (Sieff Hall), which is licensed for music and dancing, and will be let to clubs or for social evenings, meetings, or such activities as "Keep Fit" classes : anything that will be to the advantage of the parents and their families in the neighbourhood. 3, The Christine Murrell memorial clinic. The Nursery is on the first and second floors of the building. For the infants (whose ages are between 1 month and 2 years) there are two large nurseries, each accommodating 15 cots. There is also a small room between these two nurseries, where a child who is fretful or unwell can be isolated. All these rooms have special partitions, the upper part of glass, making supervision easy. The Infants' reception room is on one side with convenient bathing arrangements. On the other side of the landing is the reception room for Toddlers (18 months to 4 years). The 40 children of nursery school age can pass through the Toddlers' reception room to the large nursery at the end of the building. There is a kitchenette with a hatch from which their meals will be served. A staircase leads up to the floor above where their playroom, sleeping-porch and open-air playground are situated. On this top floor the staff quarters are arranged. On the first floor there is a dining-room, which also serves as a sitting-room for the staff nurses. There are two independent basements. One contains laundry, water-softening plant and heating chamber. The other is used for platform and chair storage.

## THE VIEWS ILLUSTRATED

1, the cot balcony on the first floor. 2, the Salisbury Street elevation. 3, the lecture hall. 4, the pram hall.



GROUND FLOOR  
PLAN



FIRST FLOOR  
PLAN



3

4



# NURSERY SCHOOLS

STANLEY HALL AND  
EASTON AND ROBERTSON

## STRUCTURE AND MATERIALS

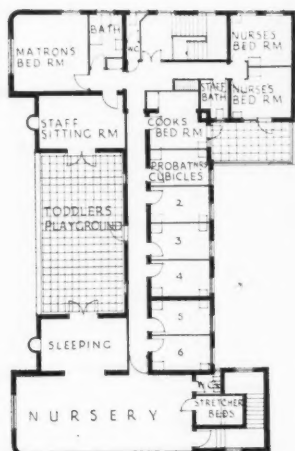
The structure is mainly brickwork, the lecture hall only being steel framed. The exterior is faced in two shades of brown concrete bricks, bonded in a special form of Flemish bond. The exterior facings have also been used internally and left unplastered in the large sleeping nursery on the second floor. The roof is of timber construction covered in patent asphalt: suspended floors of hollow tile construction. On the upper floors linoleum has been used practically throughout, laid in cement screed with coved skirtings carried up in the same material. The large cot balcony on the first floor and the Toddlers' balcony on the second floor are covered with a patent buff coloured asphalt tile. The balcony front on the first floor is of wrought iron framing with reinforced obscured glass panels. The fascia is teak, which has also been used for the lettering above. The entrance porch to the hall is in polished Roman stone.

## EQUIPMENT AND FINISHES

The floors of the Day Nursery entrance hall and the pram hall adjacent are finished in unpolished synthetic marble slabs. The walls of the pram hall are of the same material, polished. The floors of the Infants' and Toddlers' bathrooms are of non-slip tiling: the walls tiled to a height of four feet in cream and light blue tiling. Elsewhere the walls are painted with a hard gloss washable paint: the lecture hall in two tones of beige and the nurseries and bathrooms in yellow and powder blue: the staircases and corridors light and dark grey. The lecture hall has a wax polished strip maple floor. There are two service lifts, electrically operated, one from the kitchen, for all the meals, and the other from the laundry in the basement. Central heating and hot water are provided by a boiler operated by a mechanical stoker.

## THE VIEWS ILLUSTRATED

5, the Toddlers' playground on the second floor. 6, the Toddlers' nursery. 7, the Tweenies' nursery. 8, cot nurseries on the first floor. 9, the Toddlers' bathroom.



SECOND FLOOR PLAN



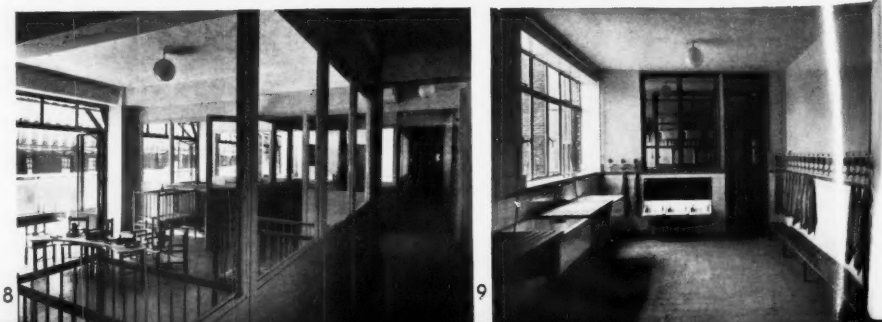
5



6



7



8



9



# M I L K K I O S K S

A . . . L . . . O S B O R N E

## THE PROBLEM

Two experimental kiosks were required to be erected in Lincoln's Inn Fields and the Embankment Gardens, London, for the Milk Marketing Board, with a view to mass production at a later date. Two views of the kiosk in the Embankment Gardens are shown in 1 and 2. The following are the main considerations which have governed the design.

(a) *Type of kiosk.* This must be, as far as possible, unique, so that its particular shape and type become automatically associated with milk in the same way that the telephone box is associated with the G.P.O. (b) *Appearance as distinct from type.* A milk kiosk must be of first class quality throughout in design and manufacture. It is of the utmost importance that the idea of a quality product should be coupled with the idea of milk in the mind of the general public. (c) *Standardization.* It is essential that the design of the milk kiosk be standardized, and the materials selected so that the kiosks can be mass produced in any quantity required. (d) *Function.* It must be simple to open and close the kiosk, and to get in and out. There must be adequate shelter and amenities for the attendant. The various units for the refrigeration, storage, etc., must fit in simply and compactly and be interchangeable. There must be no likelihood of milk drippings collecting in inaccessible places and it must be very easy to keep clean and spotless both within and without. (e) *Transport.* It must be possible to assemble the kiosk in the spring and remove it in the autumn for storage if need be, by the simplest possible means and without damage to its parts in the process. (f) *Maintenance.* It must have a reasonably long life without need of repair. In short, maintenance costs should, as far as possible, be nil.

## PLANNING

Access to the interior of the kiosk is by a gate below the counter level. Inside are five standardized units arranged below the counter giving space for the attendant in the centre.

These units are of three types—

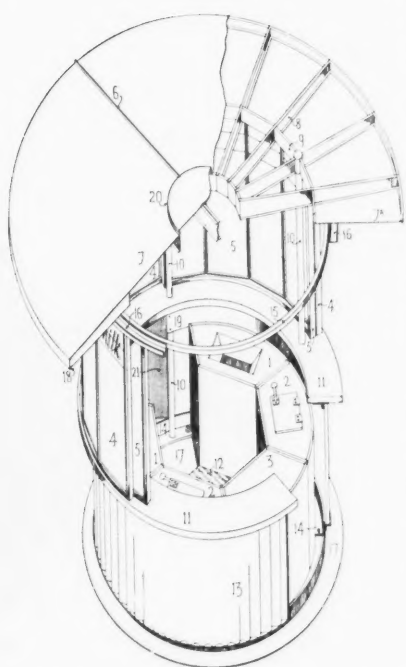
Unit A: Bin for empty cartons.

Unit B: Dry-ice refrigeration unit accommodating approximately 180 half pint cartons of milk.

UNIT C: Cupboard for attendant's clothes, drinking straws, etc., on top of which stands the cash register.

Each kiosk contains two of unit A, two of unit B, and one of unit C.

The whole is constructed of various weights of sheet steel and cellulosed in Milk Marketing Board colours, ivory and light and dark blue.



AXONOMETRIC VIEW  
SHOWING CONSTRUCTION  
AND MATERIALS

## KEY

1. Unit with removable woven wire interior for empty cartons
2. Refrigeration unit with dry-ice rack
3. Storage unit containing till
4. Fixed outer glazed frame: Glass is Georgian cast wired with two bands of Milk Board blue at the top of each pane
5. Movable sections, each of four panes width which run on track above, 15, and can be pulled round to meet and lock in front, or slid in or out to protect attendants from wind and rain, etc. Glazed similar to 4. Note absence of bottom track or guide, leaving clear serving counter, 11
6. Upstanding steel welt where one half roof section butts against the other
- 7 and 7A. Top and soffit made of sheet steel welded to ribs, 8, and stays, 9, both of sheet steel bent into channel shape
10. Four supporting stanchions of 2 in. steel tube resting on blocks on base plate, 17, threaded through



2

11. Counter, sheet steel welded on channel, with channel cross reinforcement at intervals; finished as one piece
12. Duck boards keeping interior units in place
13. Corrugated sheet steel in four sections
14. Base angle bent to circle, welded at join and bolted to concrete base, 17
15. Continuous track for sliding window sections screwed to soffit
16. Continuous head to fixed window sections giving additional support and stability to roof
17. Concrete base
18. Drip of small rod section, welded on
19. Valance to prevent anything dropping behind internal units
20. Ventilation under raised cap
21. Access door at rear

## A SPECIAL DESIGN PROBLEM

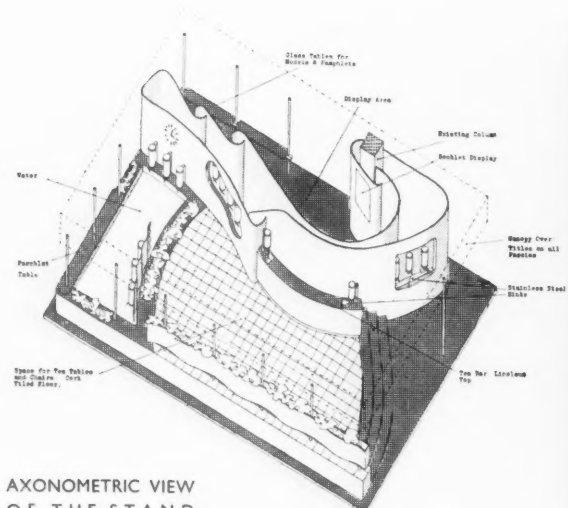
Only a few years ago a factory was merely the cheapest possible building that would house its machinery adequately. Today the advertising value of a well-designed building is more generally realized. As with factories, so with exhibition stands; a heterogeneous collection of articles strewn over the display area is no longer considered an exhibit; the manufacturer sees that a well-designed stand can and does help to sell his goods. What then constitutes a well-designed stand? There are two points only that the exhibitor wishes to impress on his public—the name of his firm, and the goods that he has to offer. Only two points, but most important ones.

Of stands, qua stands, there are roughly three varieties: 1, the background type, before which are exhibited heavy objects such as machinery; 2, the stall type, for displaying books, foodstuffs and other small articles, and 3, the stand which is itself constructed of the exhibits and for which the best opportunities occur at the Building Trades Exhibition. These three groups are elastic and overlap, but, whatever the type of stand, it must only be regarded as a complete design when furnished with its exhibits. A tour of nearly completed stands a day or so before the opening of an exhibition may be very stimulating in the ingenuity shown on all sides, but a second tour later when the exhibits are in place may be rather depressing. Many of the features which then seemed ingenious are now lost behind the many articles displayed, or if seen only tend to detract from those articles. A stand, as a shop, should tend to invite visitors to make a closer inspection, and a dark glory-hole containing further exhibits is more frightening than inviting. Four of the following examples, showing different methods of approaching different problems have been selected from exhibitions held during the past year, while the remainder are a selection from those that will be seen at the Building Trades Exhibition, 1938.

## E X H I B I T I O N

1

RODNEY THOMAS



AXONOMETRIC VIEW OF THE STAND

A stand for manufacturers of gas water heaters at the Ideal Home Exhibition, 1938. It is a good example of the invitatory type of stand. Approximately half the floor space is treated as a café, tea and coffee being made from boiling water from the automatic gas heaters, demonstration thus being combined with entertainment. The overlaps of the curving screen walls dividing the display area from the café area are vertical concealed-lighting troughs, and it should be noted how one of these screen walls has been used to hide the existing column which thus becomes an important factor in determining the layout. 1, the approach to the café and tea-bar.

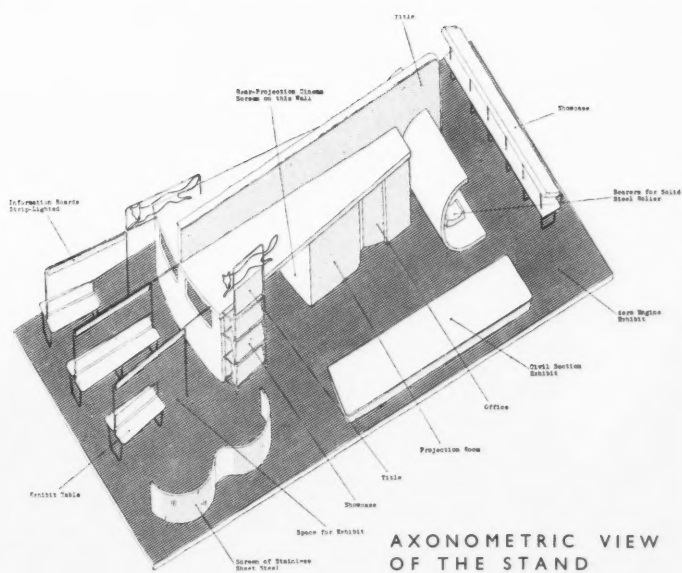




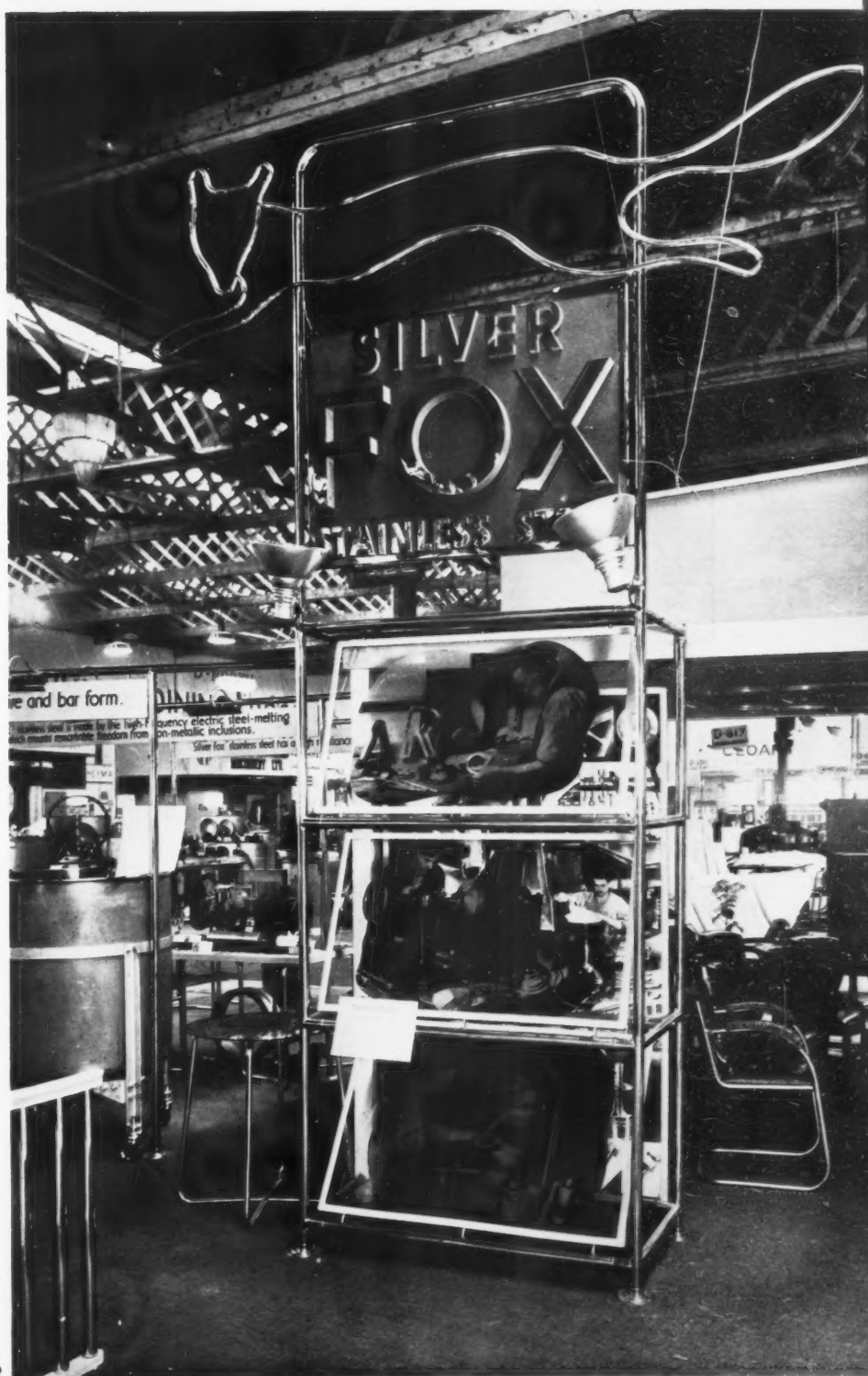
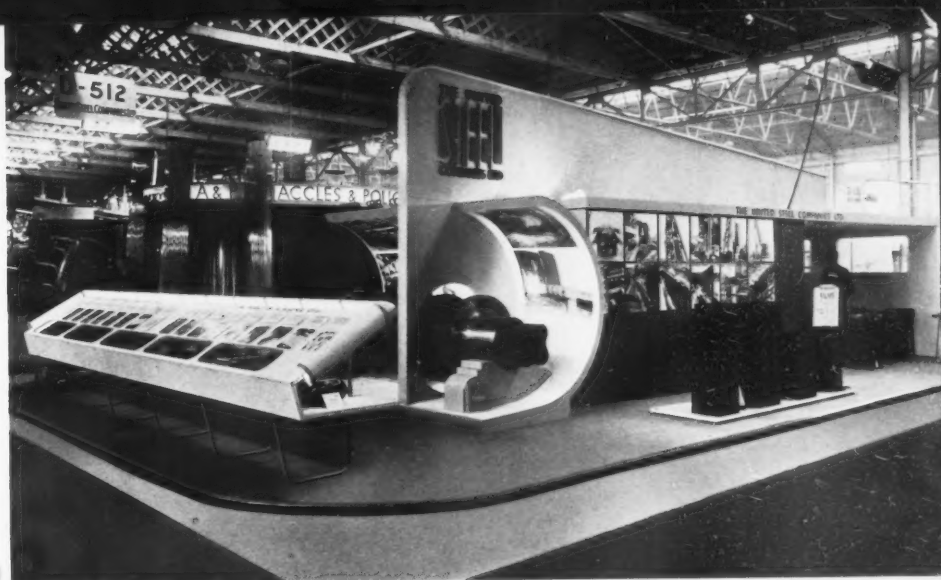
# S T A N D S

2

E. MAXWELL FRY



A stand for associated steel companies at the Birmingham section of the British Industries Fair, 1938. Here the exhibits are mainly examples of steelwork to which the stand itself, simply treated, forms the background. Portions of the stand are themselves composed of the exhibits, however, notably the curving screen and the tubing of the exhibit tables, showcases, trade marks, and furniture. 1, a general view. 2, the showcase stand and trade mark.





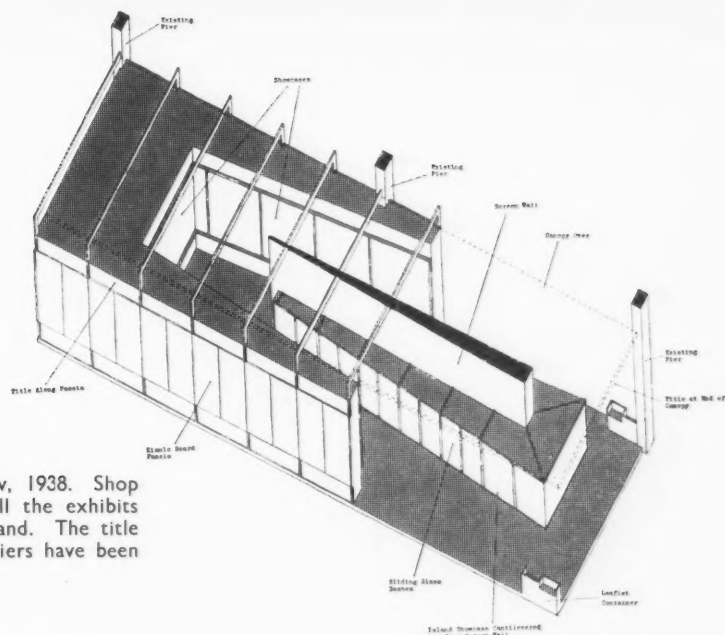


## EXHIBITION STANDS

4

J. DUNCAN MILLER

The Scottish Art and Industries stand, Glasgow, 1938. Shop design applied to an exhibition stand. Here all the exhibits are in showcases which themselves form the stand. The title is boldly displayed on all four sides. Existing piers have been incorporated in the design as far as possible.

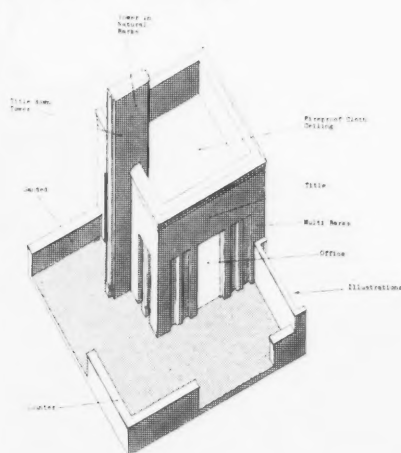


5

**THE BUILDING TRADES  
EXHIBITION, 1938**

**B**

S. G. MONK

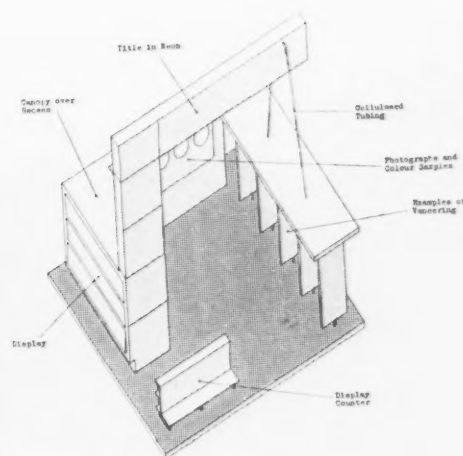


Those firms whose products are walling materials or wall finishes score best at the Building Trades Exhibition, as their exhibits are immediately visible to the visitor as soon as he catches sight of their stands. This one, entirely constructed of and demonstrating various products of a brick manufacturing company, is simple and self explanatory.

A

RICHARD LEVIN

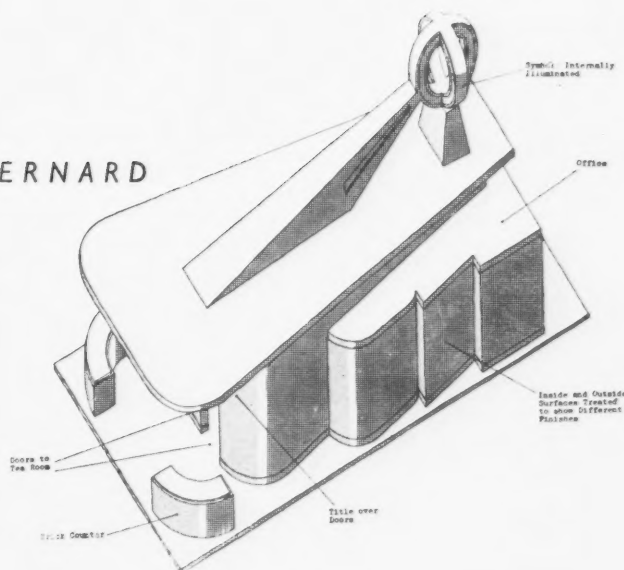
Stand for displaying plastics. A site somewhat to one side has here called for some form of superstructure to attract from afar, though an unobtrusive position is by no means necessary to produce a feature of this description. Examples of the uses of plastics for veneering and moulding, together with samples of the colours possible, are the principal exhibits, the stand itself being composed of examples of the veneering.



C

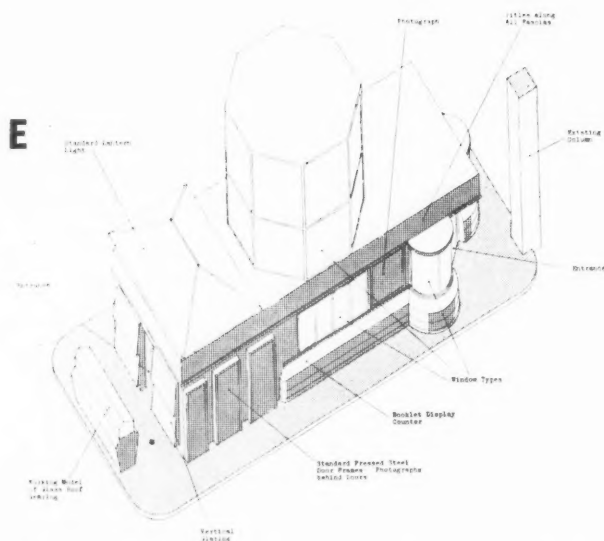
OLIVER P. BERNARD

Counters, and wall surfaces inside and out are here the exhibits—various products of a cement company. Another example of the invitational stand, though here the reception space is rather hidden. The office leads off the tea room. The symbol of the company has been used as a prominent beacon.



# EXHIBITION STANDS

## THE BUILDING TRADES EXHIBITION, 1938



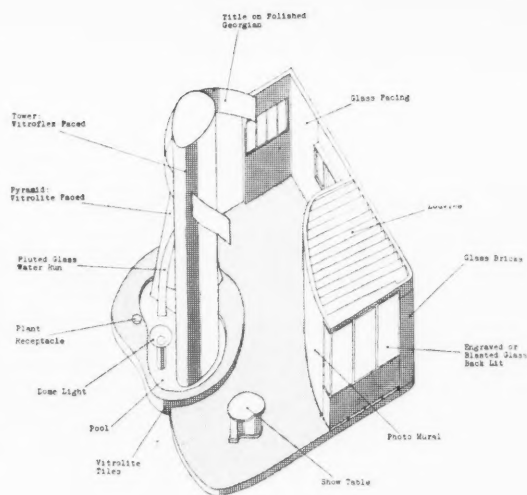
Window manufacturers. This stand is the firm's own design and provides a good instance of the strictly utilitarian type. Metal windows and doors form the major part of the stand and are themselves the exhibits. The remainder comprises the title, prominently displayed on all four faces, and a plinth which, though appearing somewhat heavy in the drawing, is actually a counter for the display of booklets. The predominance of clear glazing makes the interior visible from all directions, which tends to invite the visitor inside.

### G H. MYLES WRIGHT IN ASSOCIATION WITH G. BRIAN HERBERT

The "Architectural Press" stand. It is one of the few stands at the Building Trades Exhibition not constructed of the firm's exhibits, which in this instance are technical books and magazines. The stand is open to all four sides and the shape of the counter allows the salesman easy access to any visitor requiring attention. Examples of the "Architectural Review," "Architects' Journal," and books published by the Architectural Press are on display, while the provision of a reading desk and a table and chairs put this stand in the invitational category. The titles are visible from all four sides.

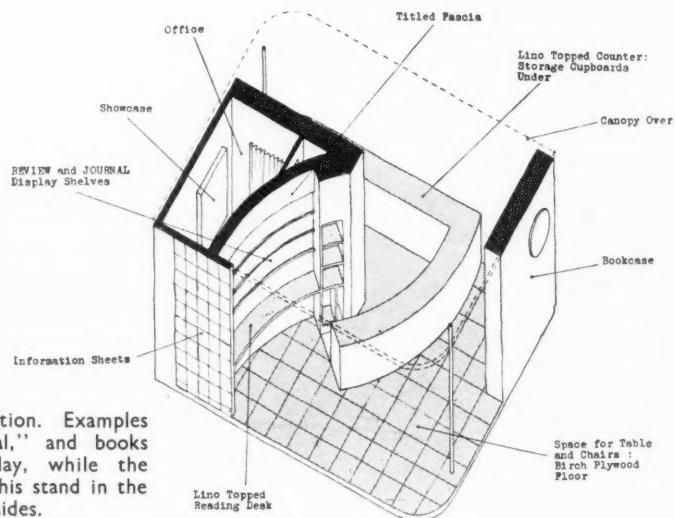
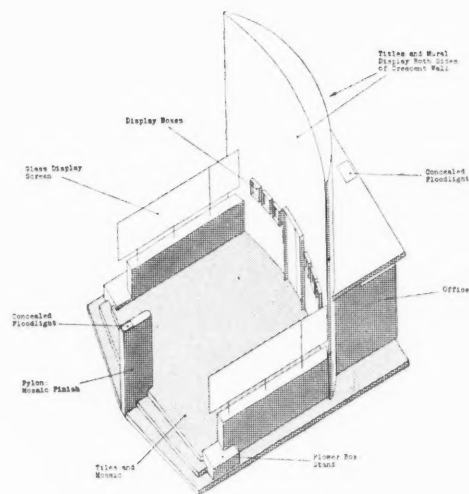
### D RAYMOND McGRATH

Stand for glass manufacturers. Free treatment demonstrates the uses and possibilities of every form of glass. Methods of facing are illustrated on flat and curved surfaces, and running water has been used to attract attention. It is interesting to note the use of glass louvres over the office instead of the more usual cheesecloth.



### F OSCAR BAYNE

Stand for tile manufacturers. In this case a high crescent wall takes the place of the more common tower or pylon as a means of attracting attention, and both sides have been fully utilized, as has the remainder of the stand, to demonstrate the decorative possibilities of the material. Though only capable of being entered on one side the stand is open to view on three sides, the glass screens serving the dual purposes of display surfaces and windows.





# THE BAROQUE EXHIBITION IN PRAGUE



Although Prague is unquestionably one of the most splendid Baroque cities in Europe, one may find a certain irony in the choice of an exhibition of Baroque art as a way of celebrating the twentieth birthday of the Czechoslovak state. From the historical aspect the Baroque churches and palaces of Prague and the famous groups of religious statuary on the *Charles Bridge* symbolize to the Czechs the long period of domination by the Hapsburgs and the Jesuits, the suppression of national liberty, and the triumph of Catholicism over Protestantism which was the outcome of the Thirty Years War. The setting of the Exhibition is the earliest of the Baroque palaces in the city, the extravagant building erected by Count Albrecht of Waldstein, 1,—the unscrupulous Wallenstein, as he is better known to us—who commanded the Imperial forces during the greater part of the struggle. Having amassed a huge fortune, he bought a large, irregular site at the foot of the Castle rock, cleared it of houses, and there between 1621 and 1630 built a palace that was intended to eclipse that of the Emperor Rudolph on the hill above. The work of two Italian architects, Andrea Spezza and Giambattista Marini, it has been preserved intact with all its elaborately painted and stuccoed interiors, its grotto, aviary and stables, and the lovely Renaissance gardens, on to which opens a gigantic loggia, 2, designed without any regard for the scale of the rest of the building. In the courtyard, temporarily covered in for the Exhibition, are grouped the sculptures collected from churches and palaces, together with plaster-casts of statuary too large to move from their settings, 4 and 5. The great hall, 3, where Wallenstein, in the guise of Mars, looks down from Baccio di Bianca's ceiling painting, has been filled with altar-pieces and pictures by the chief Baroque painters of Prague, the most celebrated of whom were Peter Brandl and W. L. Reiner. Other rooms surrounding the courtyard are devoted to portraits, statuettes, furniture, ceramics and some of the ecclesiastical treasures from the churches and monasteries. There is also an admirable collection of photographs and plans of the finest of the Baroque churches and palaces in and around Prague.



2



3



4



5

## THE BAROQUE EXHIBITION IN PRAGUE



6



7

Two examples of Baroque sculpture in the Exhibition: 6, Madonna and Child by Hieronymus Kohl (1632-1709) from the church at Louny, Western Bohemia; 7, painted wood statue of St. Adalbert in the style of Mathias Bernard Braun (1684-1738) from the High Church at Benesov, Southern Bohemia.

### Book of the Month

# The Dramatist in Practice

By John Steegmann

SIR JOHN VANBRUGH: Architect and dramatist. By Laurence Whistler. London: Cobden-Sanderson, Ltd. Price 21s.

THE now widespread enthusiasm for the Baroque, in both architecture and painting, has given Vanbrugh a better position than the one he occupied until quite recently, or indeed still to some extent occupies. On the other hand it is not wholly true to say that he has been universally slighted as an architect. Forty years ago Thomas Seccombe, writing in the *Dictionary of National Biography*, granted him "an original and powerful imagination," and in 1898 the Baroque was far from generally admired. Sir Reginald Blomfield at about the same time criticized him seriously, and on the whole favourably. Already at the beginning of the 19th century he had been eulogized by Sir Uvedale Price, but this, in the great protagonist of the Picturesque, is not surprising, and Sir Joshua Reynolds, not at all an admirer of that taste, while condemning Bernini in his *Tenth Discourse*, devoted part of the *Thirteenth* to praise of Vanbrugh, especially emphasizing those qualities in his buildings which are the essence of good Baroque design: his capacity for achieving variety within an architectural unit, his feeling for light and shadow which he made effective even in the climate of England, and his sense of scale.

On the other hand, it is undeniable that the majority think, and have always thought, of

Vanbrugh in the terms of the epigram, as laying heavy loads on the vengeful earth. This is due partly to the malicious wit of his professional rivals (in Reynolds's words "he was defrauded of the due reward of his merit by the wits of his time"), and partly to his passion for the gigantic and magniloquent, which has always rather shocked the puritan feelings of the Englishman. Very big houses in England have, as a rule, only been approved of when they were, or looked as if they might have been, magnified versions of smaller houses. The introduction of an unfamiliar idiom on an immense scale was always fairly sure to be frowned on or derided. Neither Vanbrugh's Baroque Blenheim nor Wyatt's Gothic Fonthill met with either general or critical approval in their own days.

Yet poor Vanbrugh, while much attacked for his attachment to the Sublime at a time when the Sublime was hardly invented, was also attacked for being too diminutive. And on that occasion the attacker was unfortunately Jonathan Swift. Mr. Whistler includes as an Appendix Swift's verses on *Van's House, 1703*, the little house he built himself in Whitehall in the ruins of the burnt-out palace. Swift was in with the Tories while Vanbrugh and his fellows of the Kit-Cat Club were Whigs; so that as dramatist, as Herald and as architect Vanbrugh was a proper object of the Dean's scorn.

"So Van resolv'd to write a farce;  
But well perceiving Wit was scarce,

With cunning that defect supplies  
Takes a French play as lawful prize.

Van (for 'tis fit the Reader know it)  
Is both a Herald and a Poet;  
No wonder then if nicely skilled,  
In both capacities, to build.  
As Herald, he can in a day  
Repair a house gone to decay."

And in *The History of Van's House, 1708*, Swift observes:—

"He built up such a monstrous pile  
That no two chairmen could be found  
Able to lift it from the ground.

But raillery at once apart,  
If this rule holds in every art  
We might expect to see next year  
A mouse-trap man chief engineer."

Politics formed the essence of Queen Anne's London. Social life, the theatre, letters and the fine arts were governed by them, and all criticism was based on them. And while Vanbrugh, that "most sweet-natured gentleman", was almost without personal enemies, there were many who found that by attacking him they could grind their own axes very nicely. Rival dramatists were sure of applause by deriding his buildings; rival architects increased their own importance by damning his plays.

It was time, therefore, that Vanbrugh should



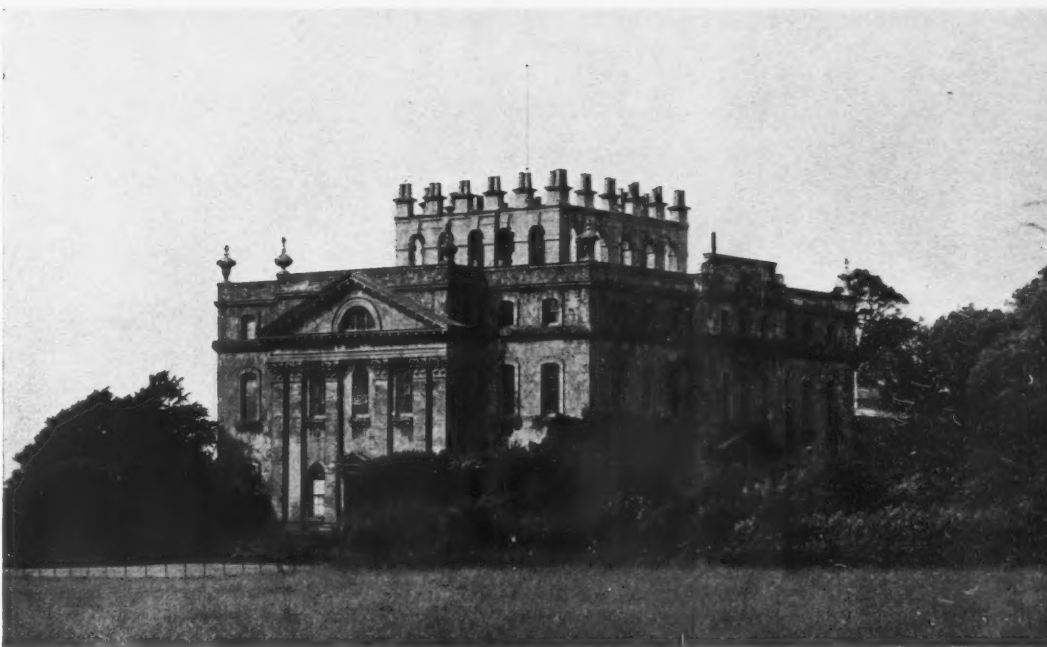
have his share of the re-valuation recently applied to so many reputations. As dramatist he has been neglected by the post-war theatre, in contrast to Congreve, Farquhar, Dryden or Gay. As architect he seems to have received less attention in our own day than Nicholas Hawksmoor, who has at least achieved the dignity of a paper published by the *Walpole Society*.

Mr. Whistler has admirably rectified that. His biography has the important quality of relating the subject to the world in which he lived and worked. A great deal of scholarly research must have gone to the writing of this book, as is evident in every chapter, but it is all carried very gracefully and easily, with an imaginative power of re-capturing the appearance of Vanbrugh's buildings when first they were built, as, for example, his description of Greenwich in 1707 with its distant view of the City "sharp, small and glittering;" and his appreciation of King's Weston could hardly be bettered.

But the reader has to take Mr. Whistler's historical accuracy on trust as he does not give his sources of information. Admittedly many publishers and authors hold that footnotes are irritating, but the average reader of a book of this type and importance finds their absence far more irritating. Footnotes do not in the least impair the continuity of narrative, while they do greatly enhance the historical value.

The book is admirably produced and printed on agreeable paper, very comfortable to the eye. The best of several good illustrations are probably the central portion of Jan Griffier's topographical landscape of Greenwich in 1704, and the photographs of King's Weston and Seaton Delaval as they are today, the former still holding its own above the hustle of Avonmouth, the latter a magnificent burnt-out shell in a Northumbrian mining-village. Mr. Whistler's description of the fantastic family of Delaval and their great house has all the gusto and the power to astonish of John Vanbrugh himself.

Above, two of Vanbrugh's mansions, Seaton Delaval (top) and King's Weston—"the smallest of his authenticated mansions." Below, a landscape view of Greenwich by Jan Griffier, about the year 1704. "... the view that delighted Vanbrugh so much that he afterwards built his house close by..." "Picked out by the sun in that distant city, the Monument and quite a number of Wren's steeples can be distinguished, and there Jan Griffier has painted the cathedral without a dome. It is difficult to remember that the dome of St. Paul's is three years younger than the cupola of Castle Howard; and it may not be generally known that the exact shape was still under discussion in the eighteenth century." (From "Vanbrugh.")



## Baroque Art In Germany

GERMAN BAROQUE SCULPTURE. By S. Sitwell and N. Pevsner. Photographs by Anthony Ayscough. London: Duckworth and Co. Price 21s.

GERMAN sculpture of the seventeenth and eighteenth centuries, as Mr. Sitwell points out, has long been for the English public a *terra incognita*. This is due to a variety of causes. First, for the average Englishman sculpture is an activity which can only achieve the dignity of being considered as one of the fine arts when operating within very rigidly determined limits; either it must come as close as possible to the perfection of the age of Phidias or it must be of a sort that would exercise an instant appeal to the sensibility of Mr. Ruskin—and it must be admitted that German Baroque sculpture makes little or no attempt to satisfy either of these requirements. Second, we have always entertained a shrewd suspicion that was not, it must be admitted, altogether without justification, that the visual arts were not those at which the Teuton was ever likely to shine. In addition, we still retain, as a legacy from the age of Ruskin, an uneasy feeling that the eighteenth century was not a really *serious* epoch and that its works, with the possible exception of the masterpieces of English portraiture, have no right to be considered as works of art in the fullest sense of the term. Of these prejudices the first, owing



Angel, by an unknown carver, perhaps of the Passau school. About 1730-40. Vienna, Baroque Museum. . . . "the ear-like motif," writes Dr. Pevsner, "of the swirling cloak next to the right foot of the angel is a typical feature of German late fifteenth- and early sixteenth-century wood-carving . . ." "The innumerable hosts of angels in Baroque churches, kneeling in adoration beside altar-paintings, rushing in where the Middle Ages never allowed them entry (Annunciation, Adoration of the Magi, Crucifixion, etc.), and spreading across the skies in painted ceilings, are of course connected with the Baroque desire for masses, but also with the theological development. S. Maria degli Angeli, Michelangelo's work and one of the first churches of the Angels, was consecrated in 1561; the feast of the Guardian Angels has been celebrated as a universal holiday since 1670." (From "German Baroque Sculpture.")

perhaps, among other reasons, to the strange popularity in this country of the work of Rodin, is slowly fading and the last is gradually being overcome by the efforts of numerous enlightened propagandists, of whom Mr. Sitwell is not the least. But it will be a long time before the public will bring itself to believe that German art is worth the serious attention which they willingly accord to that of France, of Italy and of Spain. And as far as painting is concerned the public is probably quite right, for with the exception of Cranach, Grünewald and possibly Menzel, the muster of German artists is sufficiently unim-

pressive to damp the hopes of all but the most fanatic Germanophil.

But with sculpture the case is quite different. Such masterpieces as the *Ritter* on the Bamberger Dom and the altars of Riemenschneider and Stoss raised German medieval sculpture to a level that is only a trifle lower than that occupied by the eleventh and early twelfth century sculpture in the Ile de France, and the importance of such a book as the present volume lies in the fact that it demonstrates conclusively that the national genius which produced these earlier works did not die but was only temporarily overwhelmed by the

passion for intricacy and superfluous ornament that characterized the Renaissance and late medieval work at Nuremberg and elsewhere, and re-emerged with all its old power and subtlety in the seventeenth century, not finally perishing until almost the end of the eighteenth. In many of the masterpieces illustrated in the present volume one readily detects the presence of that strange tenseness, that curiously exaggerated realism which, had the word not recently acquired a specialized connotation, one might justifiably refer to as *super-realism*, which is visible in so much German medieval sculpture, is overwhelmingly present in the paintings of Grünewald, is the backbone of the movement known as expressionism and of which Mr. Hinks (in *Carolingian Art*) has even found traces in the sculpture of the late Roman epoch. (Note particularly Plates 21 and 28.) But there is far more here than the mere outward expression of that melancholy tension that so frequently dominates the Teutonic sensibility. The other great characteristic of German sculpture—its preoccupation with, and skill in, rendering movement—gives to these masterpieces a lightness and gaiety that has seldom been equalled and which relates them, as Mr. Sitwell so rightly points out, to the world of the cuckoo-clock and the tinsel-hung Christmas tree.

While fully conscious of the great service this book renders in opening up so rich and fascinating a field, one which has hitherto been completely untilled by English writers, one cannot nevertheless refrain from one or two minor criticisms. The individual contributions of the three persons responsible—alas, one cannot call them collaborators, for it is just this evidence of collaboration which is lacking—are each in their way excellent, yet they do not combine to make a satisfactory whole. Mr. Sitwell's introduction and essay on the Asam brothers, are, as we should expect, fine pieces of writing admirably suited to their purpose but unfortunately it is just those monuments and works of art to which he makes special reference that Mr. Ayscough's camera has been least successful in recording. Dr. Pevsner's notes on the individual artists are models of scholarship and provide a mass of information hitherto unobtainable in English, but one is nevertheless left with the feeling that had he not been forced to trail in the wake, as it were, of Mr. Ayscough's peripatetic camera, we should have had something even more valuable—an exact chronological survey of the whole course of German sculpture in the seventeenth and eighteenth centuries. And Mr. Ayscough himself, one feels, would have produced an even more impressive body of photographs had his wanderings been controlled less by personal inclination and more by a firm determination to make a record as historically informative as it is aesthetically satisfying. Moreover in several instances the value of the photographs has been seriously impaired by over-enlargement; compare the photograph of Asam's high altar at Rohr, Plate 9 in the present volume, with that of the same subject in that earlier, and, incidentally, much cheaper work, Pinder's *Deutsche Barockplastik*. Which of these three persons was responsible for the selection of the works illustrated one does not know, but is the almost total neglect of the North German sculpture altogether justified in a work which, in its title, claims to survey the whole field? One recalls some charming garden statues at Herrenhausen, and Schluter was a not inconsiderable artist and his statue of the Great Elector one of the finest equestrian statues of the epoch. And as a final personal grumble, one example of Donner's work is surely not enough, and, despite the difference in scale and medium, one is disappointed to discover that no room has been found to include any specimen of the work of Bustelli, one of the greatest plastic artists of the age. However, these criticisms, carping as they may seem, are in reality only prompted by the very excellence of the book; had not the authors and photographer been so successful in stimulating the reader's enthusiasm for their subject, one would never have become conscious of these minor shortcomings.

OSBERT LANCASTER



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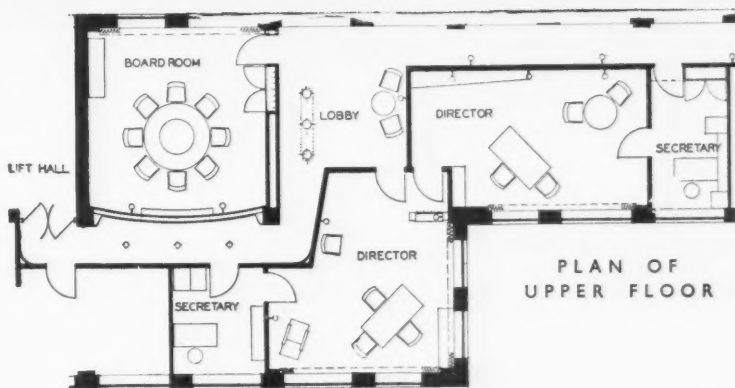
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## D E C O R A T I O N

SEPTEMBER 1938

R. D. RUSSELL  
ARCHITECT

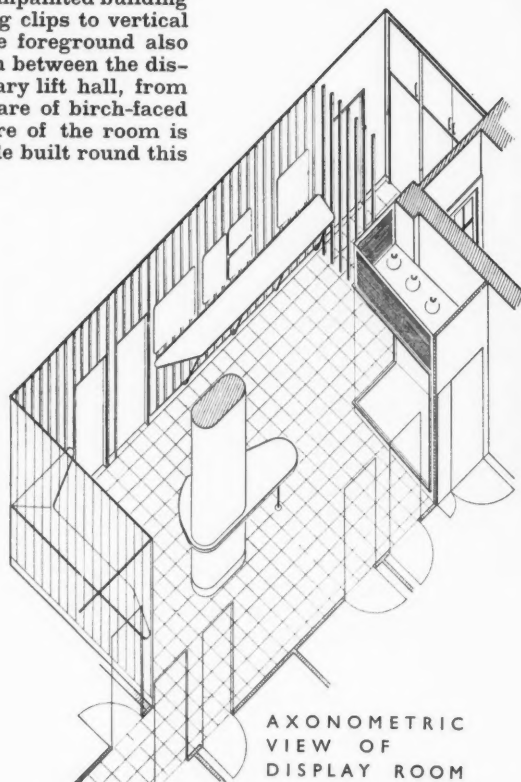
This suite of offices for a firm of advertising agents has been constructed in a new office building in Savile Row, London. The offices are on two of the upper floors of the building. On the lower floor is the main entrance with the creative offices on one side and offices for production and dispatch on the other. The remainder of this floor is given over to administration and the creative department. On the upper floor are the research department and the directors' offices. 1, the reception room on the lower floor. The view is taken from the window end of the room looking towards the entrance from the lift hall. The steel-framed screen is glazed with  $\frac{1}{2}$  in. rough-cast glass and the passage behind it leads to offices on either side of the reception room. The end of the screen is slightly splayed on plan to give an easy circulation from the entrance to the messengers' room, the door to which occurs behind a smaller screen to the left of the illustration. The floor is covered with dark coarse-grained cork tiles. A coved cork skirting finishes behind the plywood flush panelling, which runs up to the ceiling and is veneered with Honduras mahogany left in its natural pinkish colour and lightly polished. The paintwork and the lower part of the ceiling is finished in the straw colour of the curtains, the rest of the ceiling being parchment. The chairs are of Bombay rosewood covered with light tan leather, and of Sycamore covered with very dark brown - black leather.



A N O F F I C E S U I T E

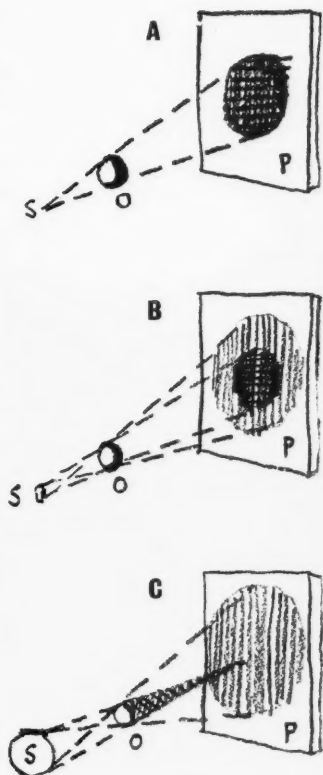
# A N O F F I C E S U I T E

2, the display room on the lower floor. The unpainted building board display boards are attached by spring clips to vertical battens fixed to walls. The columns in the foreground also take display boards and form a slight screen between the display room and the entrance from a secondary lift hall, from which this view is taken. The wall tables are of birch-faced block-board and the column in the centre of the room is cased with thin birch ply. The display table built round this column is faced with dark coarse-grained cork tiles as used on the floor. On the left is the side of the shop window in which displays are actually tried out. This has a copper frame with square pierced metal mesh above, and a special type of louvred lighting. The walls, ceilings and light fittings are finished in white. The doors leading to other offices are a brownish olive green. Supports to the wall tables and the screen columns are bright yellow. 3, the curved wall facing the windows in the board room. This wall is covered with plywood flush panelling veneered with Brazilian rosewood. The cupboard fixed to the wall is also made of Brazilian rosewood. It houses a number of sales charts mounted on thin ply boards which are referred to frequently during meetings. All the furniture is made in English cherry, and the chairs covered in bright tan leather. The cornices are used only to cover beams which are part of the structure, and could not be avoided without going to the expense of a false ceiling.



4, office of the chairman and joint managing director. The carpet is in tones of grey and natural: the curtains have a grey-blue ground with sand spots. The walls are warm light grey. The book-case fitting on the left forms a screen to a door communicating with the next office, and coats are hung on the back of this screen, which, like the flush panelled dado, is veneered with Mansonia walnut of cool grey-brown colour. The furniture is made of Indian laurel. The trays, cellulosed to the colour of the walls, and two locked drawers in the fitting behind the desk, take the place of drawers in the desk itself. The desk top is covered with venetian red leather: the chairs covered in leather of the same red colour. 5, office of the joint managing director. This communicates with the chairman's office (the door appears at the far end of the room), and the same carpet is therefore used. The curtains are of a sour brown-yellow colour. The walls above the dado are finished in cool light grey, the venetian blinds being of the same colour. The flush-panelled dado is veneered with straight-grained Burma mahogany of a slightly darker and richer colour than natural Honduras. The furniture is made in figured Cuban mahogany, oil polished, the chairs being covered in a rich red-brown material with a white stripe.





2



3

A great deal has already been written on the subject of "decorative" lighting and the possibilities of what is generally referred to as "architectural" lighting: possibilities which, just because they are so enormously varied, have tended to be exploited for their own sake and to prevent artificial lighting from orientating itself as it should to a rational technique of interior decoration. On the following pages various examples have been collected in which the technical demands of good lighting are found as it were forcing the architectural issue, rather than deliberate decorative effects being aimed at. The examples above suggest various ways in which lighting is bound up with interior design. 1, the foyer of the Flamman Cinema in Stockholm (Uno Ahren, architect) with its dazzling effect which would be unbearable in a living interior, is an example of the purely decorative type. 2, a German example, shows how new interior dispositions may be evolved in answer to the practical demands of lighting, while 3, the hall of the Congress Hall in Lucerne, shows an honest use of one of those special forms of lighting, the tubular lamp, whose architectural value has as yet been very vaguely understood. Above are a series of diagrams illustrating an important lighting principle. A, shows the hard shadow which is thrown on a surface, P, by an object, O. In B, where the diameter of the source of light, S, is increased there results an area of shade round the central shadow. If the diameter of the source of light is still further increased, as in C, the shadow is altogether eliminated. An evenly diffused light of this sort throughout the interior, avoiding dazzle and the projection of shadows must be the first aim of a good lighting system.



4

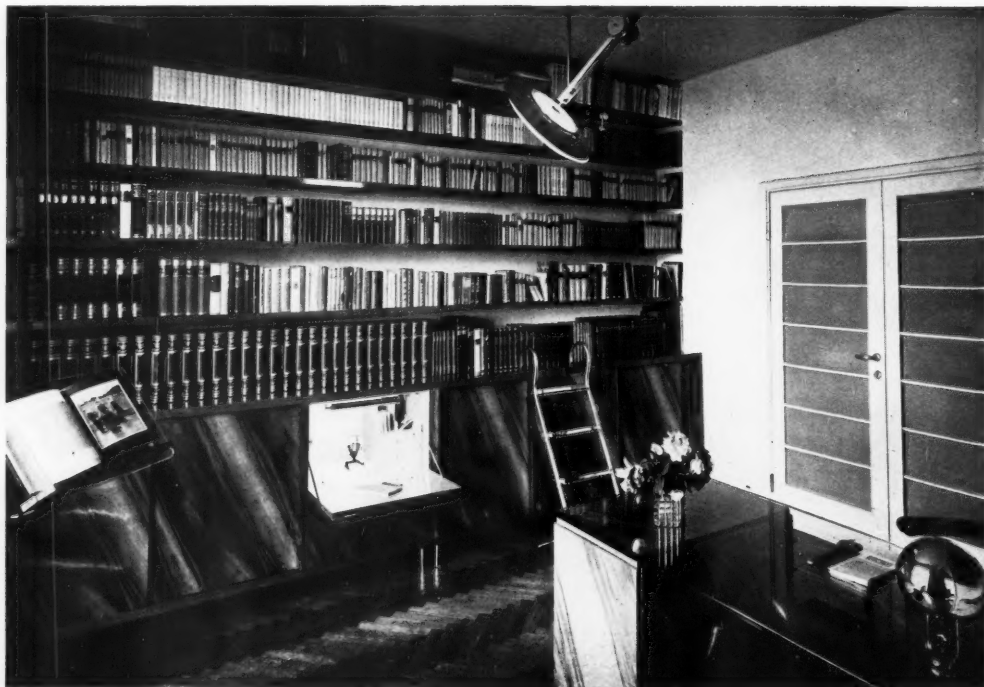


PROJECTOR FITTING

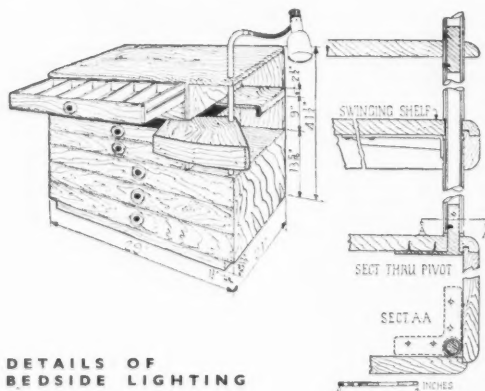
In the ideally lighted interior, with an even diffusion of light throughout, the uses of direct lighting will be mainly subsidiary ones, such as the intensified lighting of display arrangements, as in 4, a dress showroom in Grafton Street (Erno Goldfinger, architect) where the stage is lit from a battery of reflecting lamps from below and by spotlights on either side from above. New opportunities for direct lighting of this sort in the domestic interior are opened up by a recently marketed fitting, shown above, a projector intended to be used mainly for domestic picture lighting. The equipment consists of a small transformer, measuring  $4\frac{1}{2}$  ins. by  $4\frac{1}{2}$  ins. connected with a projector 7 ins. long by 5 ins. wide. The projector throws a beam of light which can be focused and the shape masked down to cover the desired lighting area. The projector need not necessarily be placed opposite the picture, or object to be lighted, and is equally effective if the light is thrown from walls, cornice, or from the ceiling itself. Great care is, of course, necessary in selecting a position for the fitting so that the beam of light does not cross the field of vision of people using the interior, and for picture lighting, to avoid the reflection of the source of light in the glazing or the varnished surface of the picture.

## DIRECT LIGHTING

One of the most useful qualities of direct lighting is the possibility it gives of directing light as required on to a plane of work. 5-8 shows various forms of adjustable lighting: 5, a counter-poised reflector directing the light to any desired shelf in the library of a house in Milan (C. Magni, B. Opoczynski and A. Pasquali, architects). 6, an American bedroom suite with an adjustable bedside light designed by Russel Wright. 7, an office in the County Hall, Chichester, which is lit by a series of one-light pendants, with universal movements.



5



DETAILS OF  
BEDSIDE LIGHTING

THE ARCHITECTURAL FORUM



6

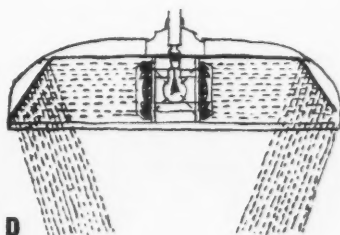


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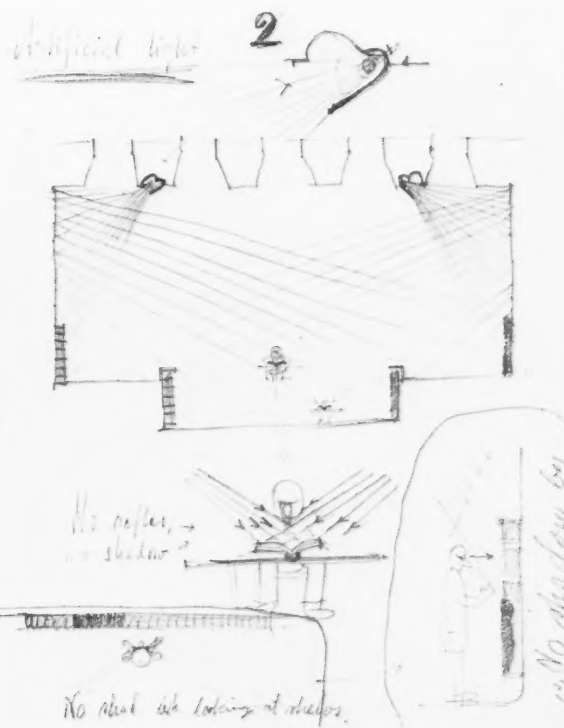
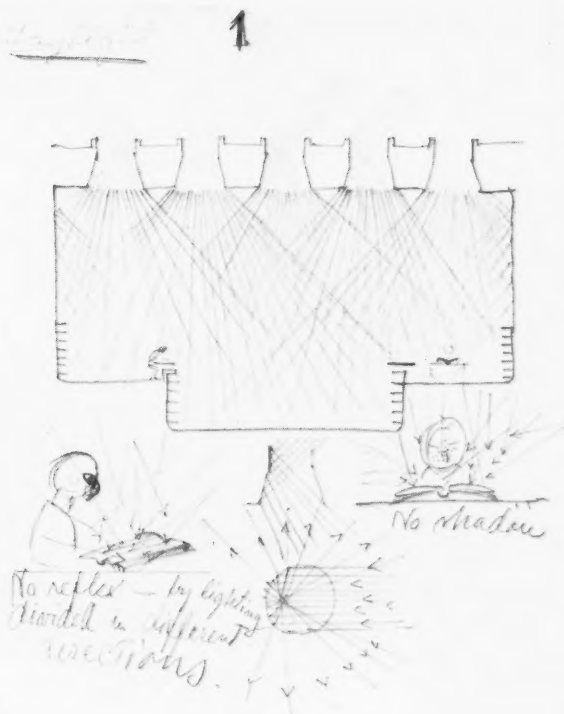


## AVOIDANCE OF SHADOW

The sketches, 10 and 11, showing daylight and artificial lighting of the Viipuri Library, Finland (Alvar Aalto, architect) provide a clear example of the avoidance of glare and shadows by means of an even distribution of light throughout the interior. The library is roofed by a series of concrete beams, honeycombed at regularly spaced intervals with 57 circular skylights. In Finland the maximum angle of insulation is 52 degrees; the conical cavities for these skylights are, therefore, made of sufficient depth to prevent the possibility of sun-rays from this, or any lower, incidence passing straight through them. Externally the slots are sealed by discs 1.80 metres in diameter made of rough glass with a thinner under surface of clear crystal. Each of these prisms throws down a circle much wider than its own circumference, which overlaps all the circles similarly projected by the other prisms surrounding it, so that every part of the floor is evenly lit by a concentration of light-rays converging simultaneously from a great number of them. Consequently there are no shadows in the room, and wherever a reader happens to be sitting or standing his eyes cannot be dazzled by glaring light refracted from the pages of an open book. In order to keep the bookshelves as shadowless at night as by day, the white walls are indirectly illuminated by invisible electric globes, collared with powerful reflectors, wired into the base of the outer rows of cones.



In 1819 the French engineer Fresnel, while investigating methods of lighting for lighthouses discovered his well-known principle of prismatic reflection. The same principle is now used in the design of light fittings for operating theatres, the multiplicity of parallel rays making it possible for an object to be placed in their path without intercepting a sufficient number of rays to cast a shadow. D. 8, shows the use of a similar type of fitting for lighting the working space in a studio (Rodney Stone, architect). The same principle of the Fresnel prism is used in the fitting shown in 9, lighting a bedroom (Erno Goldfinger, architect). In this case the faces of the prism direct the light in parallel beams across the ceiling, on the principle shown in E, the whole of which is in this way made to act as a secondary source of light.

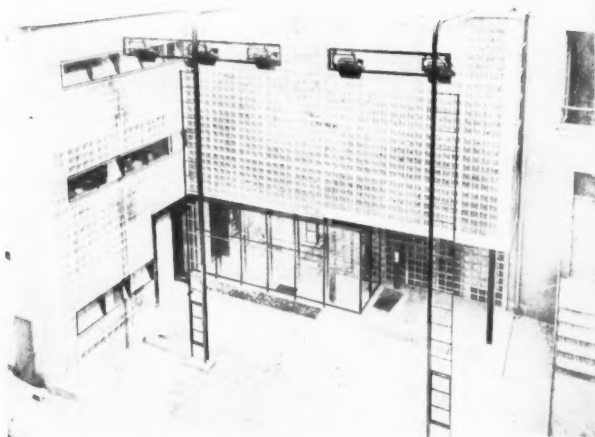


## DIFFUSING SURFACES

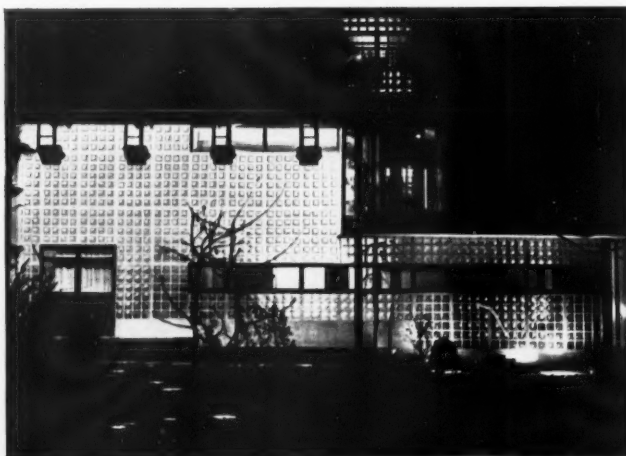
With the use of a diffusing glass and an even spacing of bulbs behind it, the whole of a wall or ceiling may be used to act as a diffusing surface. 12, shows a wall of this sort, in an air conditioned board-room suite (Serge Chermayeff, architect). Light fittings are placed in the window reveals of an existing exterior wall. In 13 and 14, a house in Paris (Pierre Charreau, architect) a range of projectors are placed outside the building and focused on to a wall composed of diffusing glass bricks: here again the whole wall acts as a source of light. 13, shows the batteries of lights which flood the exterior wall.



12



13

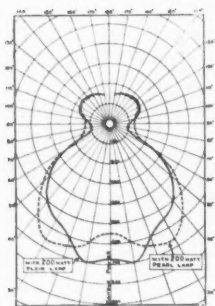
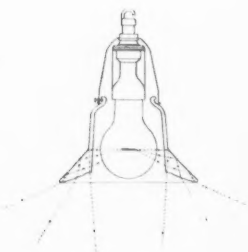


14

## DESIGN OF FITTINGS

Control of light, of its direction and diffusion, is obtained as much by the design of the fittings themselves as by the forms of installation. Polar curves, 15, which are now published by most manufacturers in their catalogues, enables the architect to select fittings to give the exact form of illumination which he requires. At the same time a scientific study of the exact behaviour of light in reflection, diffusion and refraction with different fittings, is helping to establish a valuable standardization in their form. 16, shows a circular fitting of the diffusing

type in an office suite (A. B. Read, architect) and 17, a shop-window type reflector lighting indirectly from the ceiling in a dress showroom in Grafton Street (Erno Goldfinger, architect). On the left is a special fitting, designed primarily for industrial lighting, but which is now being incorporated in other types of fitting. It consists of a prismatic ring so designed that light from the lamp is refracted through it so that an even illumination is obtained over a wide area. Below is a polar curve showing the distribution of light obtained with a clear and with a pearl lamp.



15



16



17



## REFLECTING SURFACES

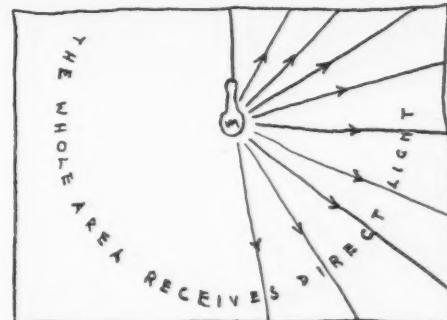
Another method of lighting consists of using the walls or ceiling of a room as reflecting and diffusing surfaces, the principle of which is illustrated in the diagrams on the right, which also show the possibility of using the same fittings which project the light on to the ceiling to diffuse a part of it in a downward direction. A wide range of fittings is now available giving this type of, semi-indirect, lighting. The materials used and their various reflective values are therefore of great importance both from the point of view of efficiency and of obtaining contrasts between surfaces. A table giving the reflection factors of various materials (proportion of light reflected to incident light) is given below. A good example of the use of ceilings as reflecting surfaces is the Schminke House, Lobau, 18 & 19 (Hans Scharoun, architect). Portions of the ceiling are used as reflectors and other portions are perforated, with indirect lighting through the openings. The ceilings are of various textures, alternately smooth, matt and rough, producing, when lighted, a variety of contrasting surfaces.



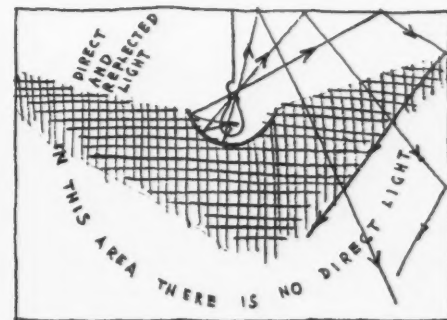
18



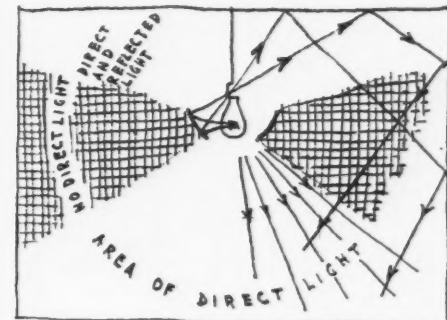
19



DIRECT LIGHTING



INDIRECT LIGHTING



SEMI-INDIRECT LIGHTING

WHITE TILE, GLOSSY	80%
PORTLAND STONE	62%
LIGHT STONE	58%
MIDDLE STONE	37%
DARK STONE	33%
CONCRETE UNPAINTED	45%
CLEAN YELLOW BRICK	35%
CLEAN RED BRICK	25%

WHITE PINE	61%
POPLAR	47%
PLAIN DEAL	45%
RED OAK	32%

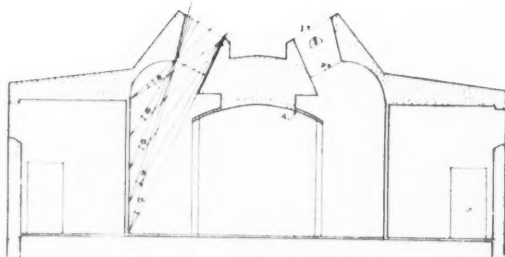
SILVERED GLASS	86%
ALUMINIUM PAINT	72%
STAINLESS STEEL AND CHROMIUM PLATE	60%
NICKEL	47%
CAST IRON, BRIGHT	28%
CAST IRON, DULL	12%
GALVANIZED IRON OR STEEL, UNPAINTED	16%

WHITE PAINT, GLOSSY	78%
PLASTER (KEENE'S CEMENT FINISH)	75%
PLASTER BOARD	60%
IVORY, GLOSSY	69%
IVORY, MATT	64%

REFLECTION FACTORS  
OF MATERIALS

KEY

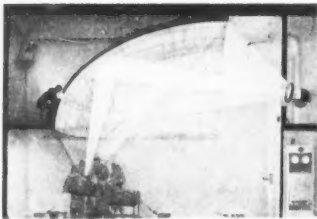
1. WIRED GLASS.
2. LOOSE DIFFUSING GLASS.
3. LIGHT FITTING.
4. FALSE CEILING.



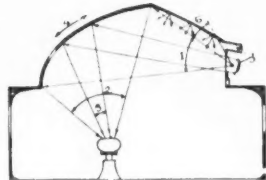
SECTION THROUGH GALLERY



21



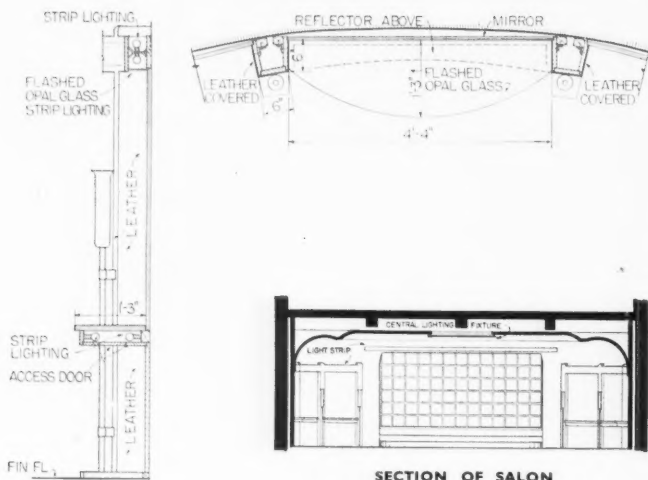
20



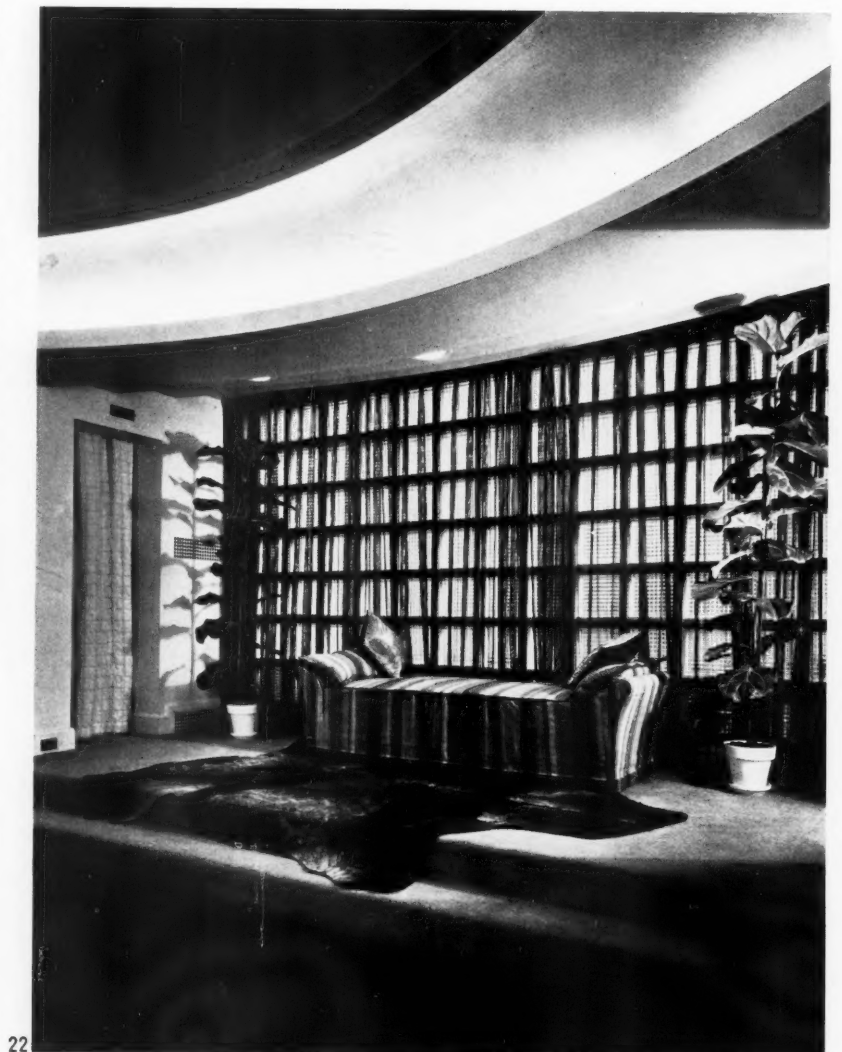
SECTION THROUGH OPERATING THEATRE

LIGHTING DESIGNED

With parts of walls and ceilings shaped to act as reflecting or diffusing surfaces the demands of lighting often suggest a special architectural form for the interior. This can be seen in the lighting of the Malmö Museum, 21 (C. A. Stolz, architect) a building in which the problem was especially carefully considered, full sized models of the galleries being built up before the sections were finally decided upon. Artificial lighting is placed in positions where it will act in the same direction as the natural light. The section shows the even distribution of light on the exhibition wall and the avoidance of shadows at eye level. Another example in which the section of the interior has been almost entirely dictated by considerations of lighting is the operating theatre, 20, lit by a projector and a metal reflecting ceiling surface. The section shows how the light is divided into three parts. 1, lights the whole of the metal reflector and is reflected on to the operating table at the angle 2. The back portion, 3, is reflected on to a portion, 4, of the vault and reflected on to the table at an angle 5. The angle at which it is reflected can be controlled by the position of 4. A third part, 6, is reflected to give general illumination to the room. The Salon of the Daché Building, New York, 22, (Shreve, Lamb and Harmon, and Georges Letellier, architects) is lit on the principle of glare elimination used in motion picture photography and uses a combination of built-in lighting with indirect lighting round the walls. In the centre is a large circular lighting fixture and round the walls a series of mirrored recesses, framed in flogged leather, indirectly lit by torcheres of frosted crystal glass at the side.



SECTION OF SALON



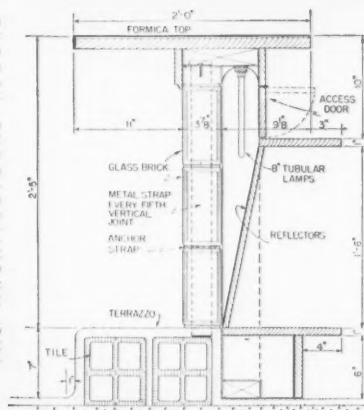
22



## LIGHTING OF THE INTERIOR



THE ARCHITECTURAL RECORD



SECTION THROUGH SERVICE COUNTER

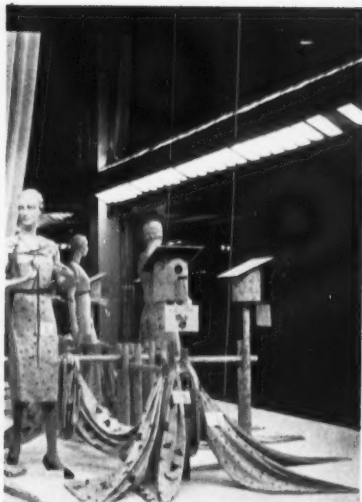
The generally accepted procedure of lighting rooms from points high up in the interior often has the disadvantage of causing pockets of shadow low down in the room: under tables, for example. It might often be supplemented by some such lighting as is shown in 23, a curb-service restaurant in Washington, D.C. (E. Burton Corning, architect) in which tubular lamps and metal reflectors give a diffused light through the front of the service counter.

## INTEGRALLY WITH THE INTERIOR



One of the most common forms of built-in lighting is the one which uses reflectors placed in cornices or troughs, a type of lighting which needs very careful study of individual conditions if an even illumination of the ceiling is to be obtained. A common mistake is to attempt to light a wide room from a cornice which is not sufficiently far removed from the level of the ceiling, producing a band of bright light above the cornice and an unlighted patch in the centre of the ceiling. A number of individual lamps can be used, in which case the spacing and efficiency of the reflectors must be carefully considered to avoid the effect of a series of points of light, or continuous tubular lamps can be used. In lighting of this sort the solid formed by the total light projection resembles the blades of a very long paddle wheel. The most intense beams must be projected along the blade which points to the far portion of the surface, and to obtain the highest concentration of light the source or filament must, taken in cross section across

the line, be concentrated as nearly at a point as possible, otherwise the rays will diverge and the intensity be lost. In the line type of reflector, the whole of the filament lies actually in the focal axis of the reflector, so that the theoretical degree of concentration required is almost realized in practice. 24-26 illustrate a special example of built-in lighting, in an experimental house at Silverlake, California (Richard J. Neutra, architect). The light is in this case on the exterior of the building, placed behind diffusing glass screens in the overhang of the roof. This has special advantages in preserving an uninterrupted view over the lake at night by eliminating light reflections on the plate glass. At the same time it serves to prevent passers-by seeing into the interior of the house by producing an exterior reflection which makes the windows practically opaque when seen from the outside; 24 is a view of the living-room; 25 and 26, day and night views of the exterior of the house.



27



28



29

**NEON** Luminous discharge tubes, which can be produced in red, blue and green colours, represent a distinct category of decorative lighting. The extensions of the Magasin du Nord in Copenhagen, 29, (Helweg Møller, architect) may be taken as a good example of the use of neon for exterior display which, in this case, is combined with a very successful form of shop-window lighting. At about ten feet above ground level is a battery of 150 watt reflectors, as shown in 27, half of them directing their light in an upward direction and the remainder downwards. The latter are covered with satin finished glass and the former have slots in which colour filters can be inserted. 28 is a view into the interior of the large display window. This floodlighting combines with the neon outlining to produce an admirable piece of display lighting. Neon also has its uses in the interior. In Fisher's Restaurant, New Bond Street, London (Raymond McGrath, architect) "sunlight" nitrogen tubes are used, emitting light of a gold-peach colour, in combination with various types of indirect lighting: the tubes are used in a halo formation round the heads of the circular columns, above the band stage, 32, and in the form of a serpentine central feature above the dance floor, 30 and 31.



31



32

**FLUORESCENT TUBE** This form of display lighting gives the possibility of a considerable colour range (white, yellow, gold, orange, pink, mauve, blue and green) and of combinations of these colours. The combination of two red tubes and one green tube, for example, or of two gold and one green, can be used to obtain different off-white colours: one gold and one blue will give a very pale mauve; two white and one pink or two white and one gold tube will give approximations to day-lighting. The low surface brightness of the tubes makes it possible to use them unprotected in interiors and positions where Neon tubes would be excessively bright. Alternatively they can be used in cornices, and if several colours are installed in a parallel

range, automatic selection and control makes it possible to obtain a wide range of colour. The tubes can be dimmed, but not right out: only to a point at which there remains about 25 per cent. of the initial light. If there is less than this amount the light begins to flicker. They are generally manufactured in lengths up to 8 ft. 6 in., but greater lengths are supplied with bent tubes: up to a maximum of about 11 ft. 6 in. A further development of the fluorescent principle, as yet only in the experimental stage, consists of lighting objects coated with fluorescent powder with black bulbs emitting ultra-violet rays. Under the ultra-violet rays the objects which have been treated fluoresce and sparkle in brilliant colours.



## ANTHOLOGY

# Urban Hygiene: The Medieval Ideal

And of this toun the stretis large and wyde,  
Wer by crafte so prudently provided  
And by werkemen sette so and devided,  
That holson air anyddis myght enspire  
Erly on morwe to hem that it desyre,

And through the toun, by crafty purviaunce,  
By gret avys and discret ordynaunce,  
By compas east, and squared out by squares,  
Of pulshed marbil up-on strong pilleris,  
Devised wern, longe, large, and wyde,  
In the frountel of every stretis syde,  
Fresche alures\* with lusty high pynacles,  
And moustyrng† outward riche tabernacles,  
Vowted‡ above like reclinatories,  
That called wern deambulatories,  
Men to walke to-gydre tweine and tweyne,  
To kepe hem drie whan it dide reyne,  
Or hem to save from tempest, wynde and thonder,  
Gif that hem list schrowde hem selve therunder,  
And evry hous cured§ was with lead;  
And many gargoyl and many hidous head  
With spoutis through, and pipes as they ought,  
From the ston-werke to the canel wrought,  
Voyding filthes low into the grounde,  
Through gratis perei of iron perei rounde;  
The stretis paved bothe in lengthe and brede,  
In cheker wyse with stonys white and red.

And through this toun, so riche and excellent

\* covered ways    † showing    ‡ vaulted    § covered

In the myddes a large river went,  
Causyng to hem ful gret commodite;  
The whiche on tweine hath parted the cities,  
Of cours ful swyft, with fresche stremys clere.

This river eke, of fysche ful plenteous  
Devided was by werkemen curious  
So craftely through castyng sovereyne,  
That in his course the stremys myght atteyn,  
For to arcehe, as Guydo doth conjecte,  
By archis strong his cours for to reflect  
Through conduit pipes, large and wyde withal,  
By certeyn meatis artificial  
That it made a ful purgacioun  
Of all ordure and fylthes in the toun,  
Waschyng the stretys as they stood arow  
And the goteris in the erthe lowe,  
That in the cite was no filthe seen  
For the canel skoured was so clene,  
And devoyded in so seere wyse  
That no man might espie or devyse  
By what engyn the filthes, far nor near,  
Wern borne a-way by cours of the river  
So covertly everthing was cured,  
Wher-by the toun was outterly assured  
From engendryng of all corrupcioun,  
From wikked air and from infeccioun,  
That causen ofte by her violence  
Mortalite and gret pestilence.

LYDGATE'S "TROY BOOK"

[1412—1420]

## MARGINALIA

### BRITISH INITIATIVES IN TOWN PLANNING

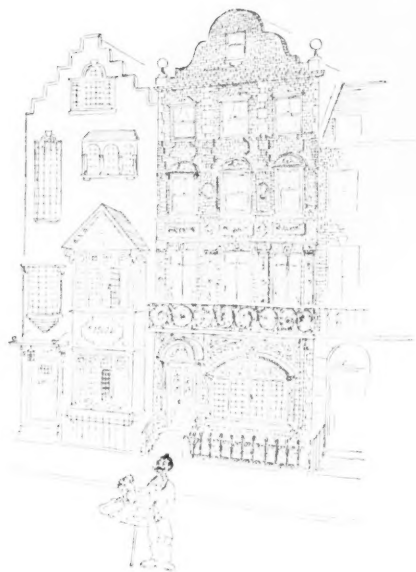
Anyone familiar with *Technics and Civilization* will be able to imagine the extent of Mr. Mumford's bibliography in his new book *The Culture of Cities*, which is reviewed on page 93 of this issue. The bibliography is prefaced by a series of notes describing the way in which the problem of modern town planning has been approached by different schools of thought. One of these sec-

tions, headed "British Initiatives," is reprinted below.

"In the English literature of cities one finds a gap of a century between Adam Smith, perhaps the last of the classic economists who understood the social function of the city and the economic role of the political functions and first of a new order of economists, represented by Ashley. Ex-

cept as a mere political area, the city had no place love for Gothic architecture in the utilitarian tradition; finally spread to its urban and the first great revival surroundings; and in the writings of Ruskin, particularly in the 'Stones of art. Unlike the Great Venice, the city as a social organism received its first school had been mainly analysis, retrospective but hostile to cities, or at least realistic. The treatment indifferent to them, though was minute and fragmentary: the focus of architectural analysis was the bluest sonnets was inspired by the view from Westminster Bridge. But the tern of the whole. But

ITEMS FROM A BADLY NEEDED ATTEMPT TO ACHIEVE A CO-ORDINATED ARCHITECTURAL  
TERMINOLOGY, WITH ILLUSTRATIONS BY OSBERT LANCASTER.

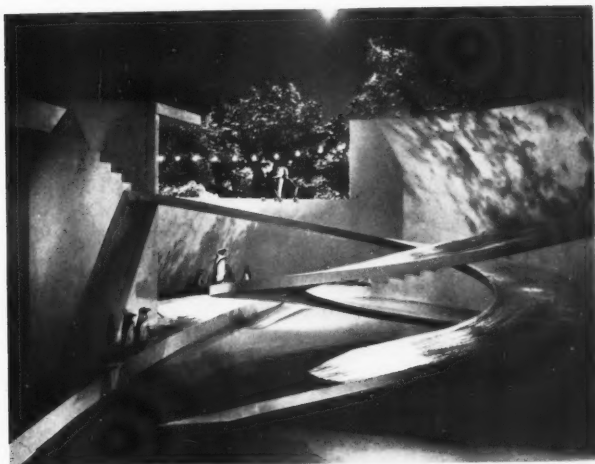


These illustrations and the ones previously reproduced in the same series will appear in a book by Osbert Lancaster which is to be published in October by John Murray under the title "Pillar to Post": price 5s.

"In the 'eighties Charles Booth, following Mayhew's journalistic studies, began his monumental survey of London: during the same decade Patrick Geddes, starting as a biologist, began to bring together the diverse sociological traditions of Comte and Le Play: the work of these two men was decisive in the actual urban environment and the practical aims of the sanitarian, the housing reformer, the municipal engineer, and the town planner, who had sought to make piecemeal changes in that environment without often understanding it as either a social or a structural whole. Geddes' interest in the city as a



# YOUNG IN HEART



Modernism in the Movies. A Hollywood version of the Penguin Pool in the London Zoo: a good example of the faker's craft. As this set for Selznick International Pictures Inc.'s "Young in Heart" had to be constructed in less than a week there was no time to obtain architects' drawings from England and the whole was reconstructed from a photograph.

look Tower in Edinburgh. and buildings now in hand, The work of Geddes, and Her Majestie fyndyng that of his brilliant colleague, Victor Branford, conceave greate offence both if it has lacked a sufficient against you that have by so number of continuators, has many and often warnings nevertheless had a wide influence: Herbertson's work these continual abuses, and on regional geography was against such contemptuous a direct result: so too persons that doe violate the numerous admirable regional surveys from that of behalfe. Wee must let you Doncaster onwards."

## A WORD TO LOCAL AUTHORITIES

"You have had so many and spetiall directions from us, bothe by letters by orders in the Starr Chamber and by other strict commandments in Her Majestie's name, at soche tymes as some of you have been before us, to have speciall care that no newe tenements should be erected in the suburbs of the City, and notwithstanding in divers places at this instant yt ys to be seene that there are many tenements

and buildings now in hand, thereby juste occasion to league, Victor Branford, conceave greate offence both if it has lacked a sufficient against you that have by so number of continuators, has many and often warnings nevertheless had a wide influence: Herbertson's work these continual abuses, and on regional geography was against such contemptuous a direct result: so too persons that doe violate the numerous admirable regional surveys from that of behalfe. Wee must let you understand your slacke and negligent oversight therein dothe deserve some sharp and severe reprehension, in that yf you did not performe the care you ought to have used, no man durst presume to offend so willfully."

FROM A LETTER ADDRESSED TO THE LIEUTENANT OF THE TOWER, THE CLERK TO THE COUNCIL AND THE JUSTICES OF THE PEACE FOR MIDDLESEX. JULY 1598.

There are occasions when one regrets the Tudor despots who were so quick "to conceave greate offence," even though the local authorities do not seem to

have been any more enlightened or active then than now.

## PLAN VOISIN DE SAN FRANCISCO

San Francisco is to follow the example of the Paris 1925 Exhibition and stage a reconstruction of the city at the Golden Gate Exposition. Below are extracts from an official description:

"In the huge Hall of Mines, Metals and Machinery, the city of San Francisco in the year 1999 will be portrayed according to a definite architectural and engineering plan. The exhibition, which will form part of the United States Steel Corporation's \$250,000 display, will be in the form of a large diorama 35 feet long and 8½ feet deep.

"Streets and avenues on the shore drives connecting flat or comparatively flat terrain remain unchanged except that alternate streets have been removed to create 'super-blocks.' Streets and avenues on the slopes have been redesigned to follow the natural contours. This arrangement eliminates steep inclines completely and creates instead an effect of terraced drives. These curving streets occur in residential areas only . . .

"San Francisco's present acute traffic problem, due largely to the scattered and disorganized terminal facilities, is corrected in the new plan by a huge terminal and pier at the foot of Sixteenth Street, serving all the transport lines, both passenger and freight. Both Sixteenth Street and the terminal are built in several levels to accommodate with maximum efficiency the several kinds of traffic concentrated there . . .

"For convenience in transferring cargo from train to ship, tracks extend out on to the pier at the end of which is a commercial airport with a catapult for take-offs. This huge pier affords twelve miles of wharf space

and four million square feet of storage space. Improved methods of loading make further dockage facilities unnecessary, so the existing waterfront is replaced with a beautiful landscaped shore drive connecting with the two bridges and the coast drive.

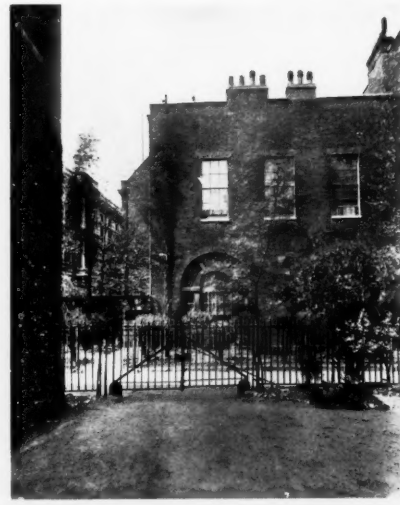
"Even today this concentration of terminal facilities would go far toward solving the traffic problem. Additional features of the plan include the widening of the remaining streets, the creation of clover-leaf intersections at points of heavy traffic convergence, the elevated highway which connects the hilltop communities and forms a by-pass around the business section, the bridges and encircling the city, the parking areas under the business buildings, and subway lines to replace surface cars.

"In the commercial area the super-blocks are 550 by 800 feet. Each block has one skyscraper about thirty stories in height, but constructed so that additional stories may be added for future expansion. The remaining area of the block is devoted to one-storey shops and landscaping. Ramps give access to the basement parking areas . . .

"Super blocks in the industrial section permit the planning of factories, warehouses, etc., in more open, airy and sunny surroundings. Factories in general are built around the perimeter of the blocks, with ample interior space for parking and gardens. None is higher than five stories.

"Surrounding the Civic Centre are universities, stadia, theatres, department stores, churches, clubs, hotels, etc. Seven hilltop communities form the outstanding feature of the residential section. Precipitous slopes have been cleared

## R E N O V A T I O N I N W H I T E H A L L



The cleaning of London's monuments is a highly controversial matter. Whether or no the Admiralty buildings (cleaned a year ago) and the screen (whose cleaning has recently been completed) are improved by the work that has been done on them can be judged from the illustrations above (left). But there can be little doubt that the clearing of the entrance to Treasury Passage from Downing Street is a great improvement. Above, right, is the entrance as it was and, below, as it is. The paths have been remade, trees tidied up, the unnecessary railings removed and new grass sown in the Treasury courtyard.

of existing structures and turned into protective green belts, while at the hill crests are 20-, 30- and 40-storey apartment houses, disposed to insure maximum light, air and view. Each hilltop community houses from 5,000 to 20,000 people, and each has its own community centre, shops, schools, landing field and parking areas. A wide elevated highway connects the seven hilltops, with spiral ramps giving

access to the lower level of the city."

#### News from the Garden Isle

The Isle of Wight, whatever its natural beauties may be, and these it is perhaps worth pointing out are steadily vanishing beneath a thick covering of bungalows and other forms of fungus, is not rich in architectural treasures. With the exception of Appledurcombe—one of the most interesting early Georgian small houses in England, which is rapidly falling down—and a number of pleas-

ant Regency villas at Ryde and one good Perpendicular Church, it possesses few buildings of any great beauty. However, in the village of St. Helens, in the middle of a row of cottages facing a pleasant green, there stands a very beautiful small house of late seventeenth-century date, built in a charmingly weathered brick and in a good state of repair. This has recently changed hands and undergone a most interesting "improvement." The ground floor has been left untouched, even the contemporary shutters still remain, but the first and

attic stories has been covered in a nice thick coating of pebble-dash in a novel shade of yellow-ochre that forms, as may well be imagined, a striking contrast with the old brick below, on top of which a number of stained wooden planks have been cleverly tacked, giving, from a distance of not less than a quarter of a mile, a quite credible imitation of half-timbering.

If it is for treatment such as this that we seek to preserve our old buildings, then far better that we have them all down and have done with it.





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